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BUILD THEIR OWN MONOLITH

## FRAMPTON
"I NEVER WANT TO GET OFF THE TRACK AGAIN"

## WINGS' NEW BAND

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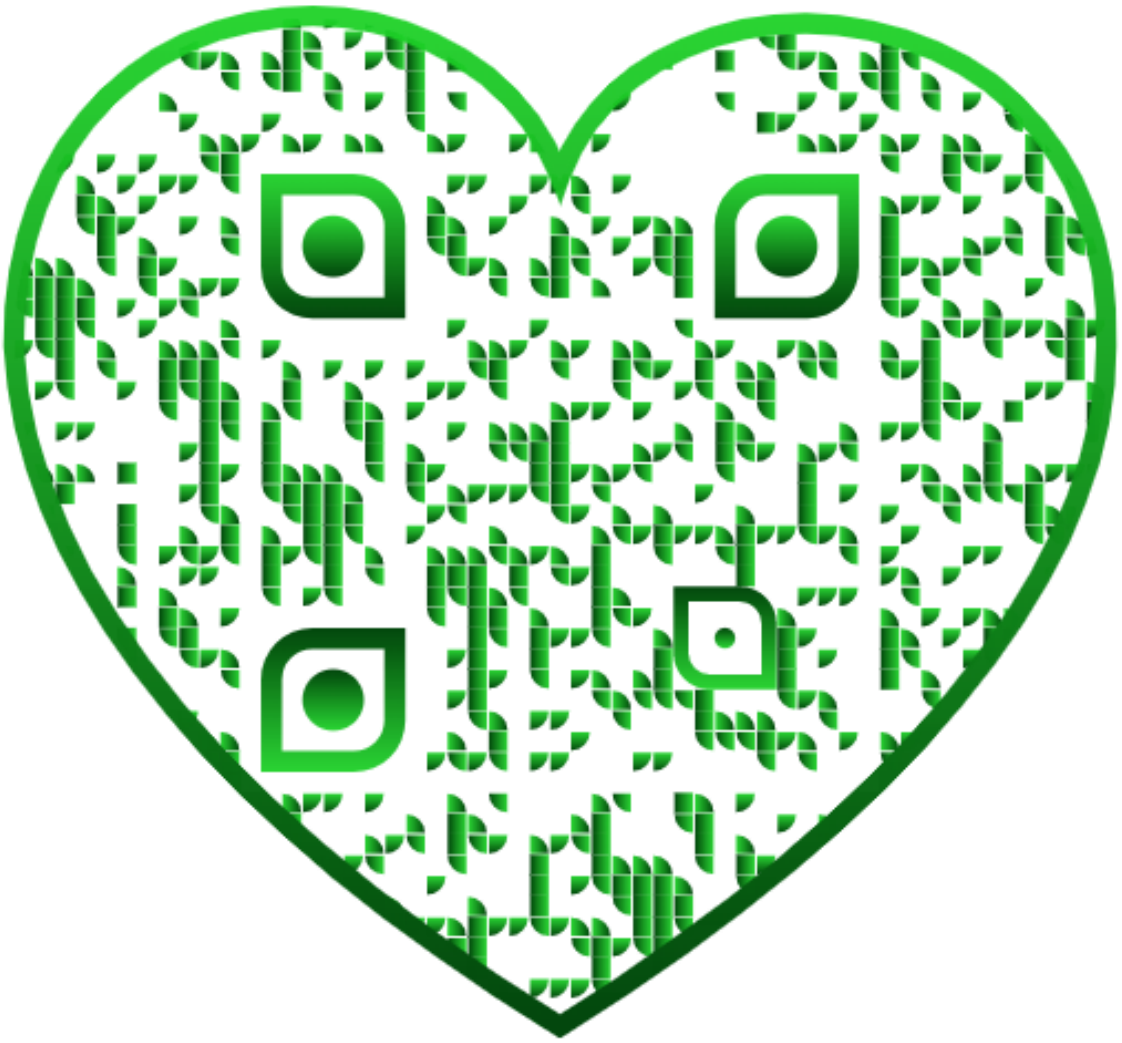

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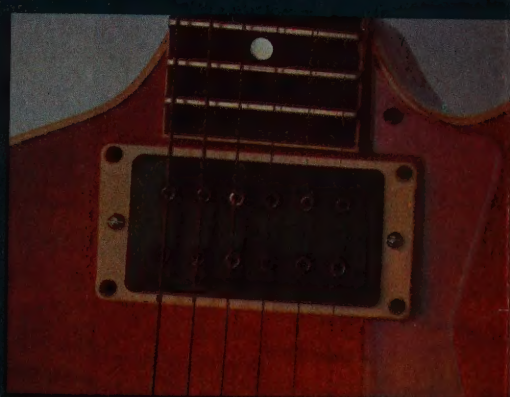

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# ROCK & ROLL HOTLINE

## PLATINUM BEE GEES SET TO BREAK BEATLES' RECORD

When "Love You Inside Out" became the Bee Gees' sixth consecutive number one single, the Australian threesome tied the existing record, set by The Beatles back in the 1960's, for having the most consecutive number one singles in the history of recorded sound.

"Love You Inside Out" is also the third number one single from the band's multi-platinum album, *Spirits Having Flown*. And if you're following closely, you'll also be interested to learn that this marks the first time any group has hit the number one spot with three consecutive number one singles from each of two consecutive number one albums.

Besides setting music industry records, the Bee Gees are also trying to break some box office records with their American tour. The band will give fifty shows during a thirty-eight city tour that started in June in Fort Worth, Texas and ends in October in Miami, Florida.

With the Sweet Inspirations opening the shows, Barry, Robin, and Maurice will present a musical evening. This tour is the band's first since 1976, so many of the songs they'll be singing will be heard for the first time. Especially from their work on "Saturday Night Fever" and *Spirits Having Flown*.

**This marks the first time any group has hit the number one spot with three consecutive number one singles from each of two consecutive number one albums.**

Richard E. Aaron/Thunder Thumbs

**"It is definitely my most intense, it expresses not only my musical ideas, but my feelings about life and love as well."**

## EDGAR WINTER GOES ABOVE AND BEYOND

"I feel that this album, because it makes such a positive statement, is truly Edgar Winter music," says Edgar Winter about his latest album, *The Edgar Winter Album*. "It is definitely my most intense, it expresses not only my musical ideas, but my feelings about life and love as well."

Edgar recorded the album at Sigma Sound in Philadelphia with co-producer Tom Moulton. Not only is EW singing on the album, but he also plays keyboards, sax, and synthesizer. Musical backup came from musicians who are the rhythm section for the Salsoul Orchestra and Teddy Pendergrass.

"What I want to do now is concentrate on my writing and develop Edgar Winter as a solo artist," he says. He'll also be heading out on tour to promote the album, and he's thinking about doing some more producing and possibly some tv work. "It's good to get into other areas, just to get away from your own music so you can keep some objectivity about what you're doing."

## ROCK AND ROLL ALL NIGHT AND MEAT LOAF EVERY-DAY

Warm up that meatloaf honey we're having guests for dinner. Backstage during the first leg of the Kiss tour and who else but Mr. Meat Loaf himself stopped by to wish Ace, Paul, Peter, and Gene the best of luck on their new show and world tour. Did Meat Loaf offer to tell Kiss his real name if he could see them without their makeup?

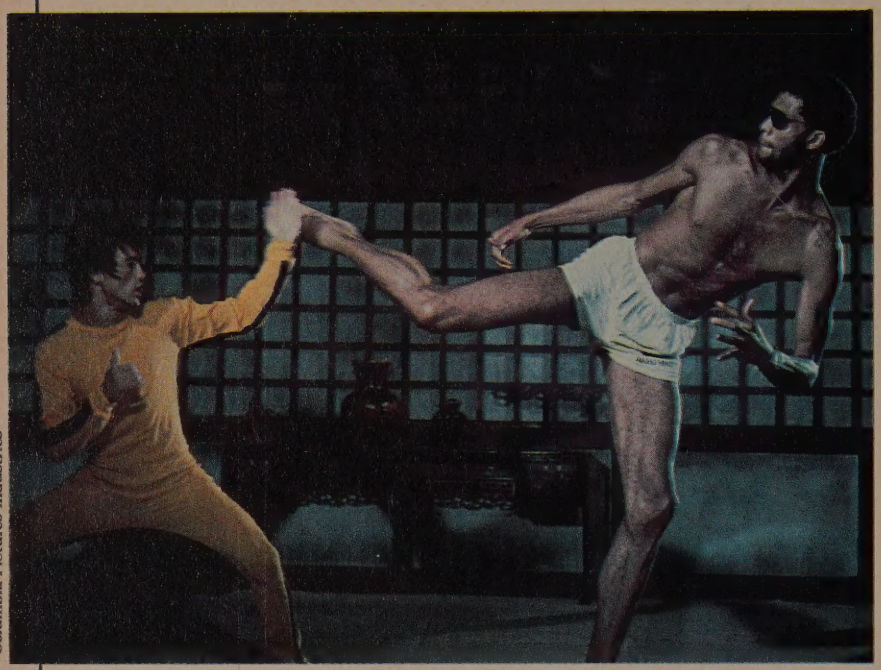
Bob Gruen

## BRUCE LEE PLAYS THE GAME OF DEATH

There aren't many movies that capture the spirit of rock & roll. Most films, especially so called "rock" movies, are just pale photo copies of live rock energy. But there are a few: "The Harder They Come", "Mean Streets", "Taxi Driver", and "Enter The Dragon" among them. These are films that have the electricity and impact of rock, that let the viewer have it, and don't let up. Of all these films, the most exceptional is "Enter The Dragon", because the force of the film is generated by a human being, Bruce Lee.

Bruce Lee died shortly after "Enter The Dragon" became a twelve million dollar box office hit. The circumstances surrounding his death are confusing, at best, but despite the fact that he is gone he has left behind a tribute to his charismatic film personality. It's a film called "Game Of Death". About half the film had been shot prior to his death, and now the film's producer, Raymond Chow, has gathered up the pieces, rewritten the script, used doubles to complete the story line, and released the film. Like "Fists Of Fury", "Enter The Dragon", and "Return Of The Dragon" before it, "Game Of Death" is an exceptional movie experience, a tribute to the super powerful personality of Bruce Lee.

**Bruce Lee and Kareem Abdul-Jabbar**



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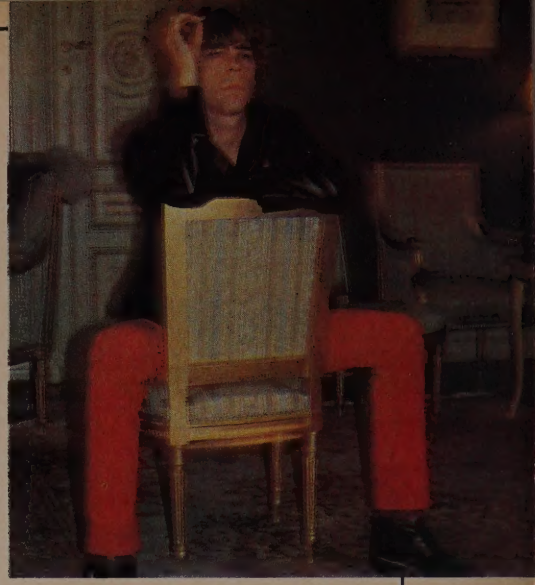


Bob Gruen

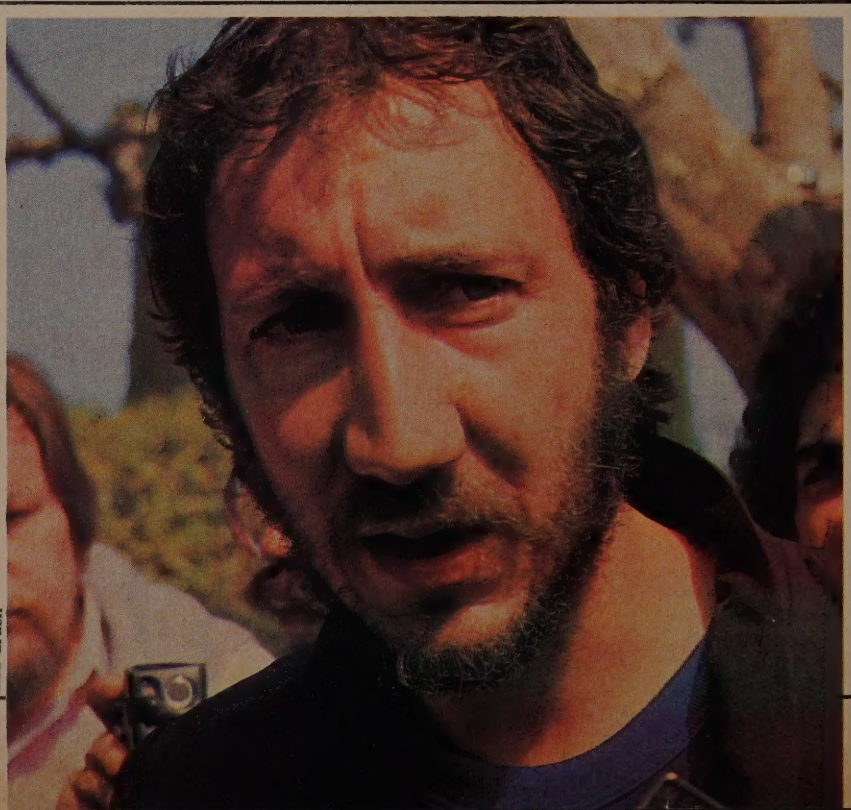
## WATCH OUT CLEVELAND, HERE COMES JOHANSEN

With his latest album, *In Style*, making waves, David Johansen and his new band are out on tour. After a few weeks adding new songs and moves to their show, the band headed out on a cross-country tour that included dates at local clubs as well as spots on a few stadium shows. Just as everyone was pleasantly surprised by the depth of David's current album, his show is creating a stir. Besides a hard rocking core of guitar, bass, and drums, the line-up includes keyboards and synthesizers to give the band a fuller, more spectacular sound than they've had before. The current line-up includes David on vocals, harp, guitar, and occasional keyboards; Frankie LaRocka on drums; Thomas Trask on guitar; Ronnie Guy on keyboards; Charlie Fasullo on bass; and Fred Giardinello on guitar.

## PETE TOWNSHEND SIGNS TO DO SOLO ALBUMS

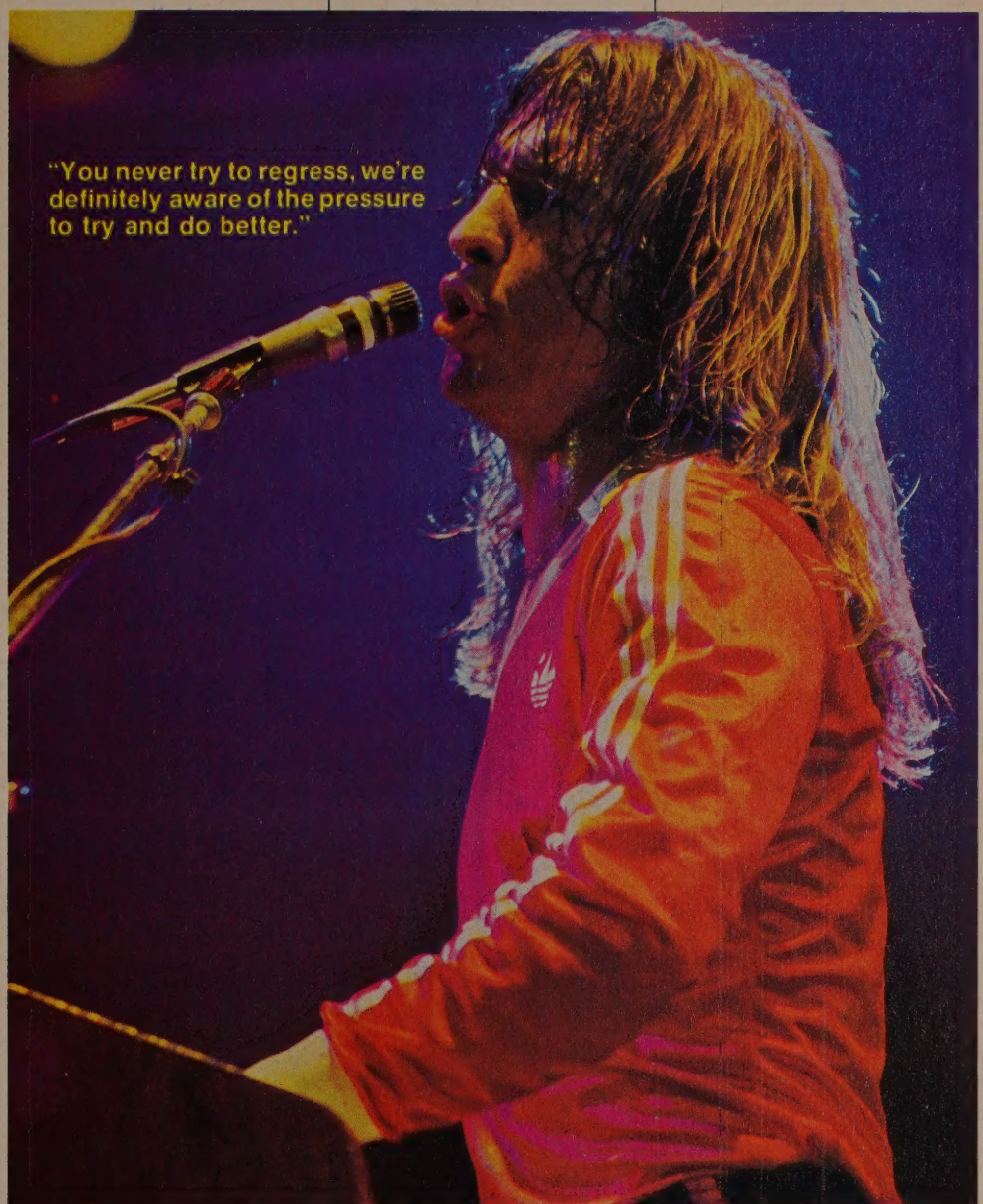
Not only are The Who back in action with an album, tour, and their two movies, "The Kids Are Alright" and "Quadrophenia", but Pete Townshend recently signed with Atco Records to record solo albums. This isn't the first time Pete has done some solo work — he recorded *Who Came First* and with Ronnie Lane *Rough Mix*, but this new deal is described as a "long term, exclusive worldwide solo recording contract" which may mean that we'll hear a steady stream of solo work from him in the next few years.

Atco Records says that Pete will be going into the studio "shortly" to begin work on his first solo project. Doug Morris, Atco prexy, said, "For 15 years, Pete Townshend has been one of modern music's few leaders and continual driving forces. Both through his work with The Who and on his own, he has been a true pioneer and original. We are extremely pleased that Pete has chosen Atco as the label for which he will pursue his solo endeavors."



Bob Gruen

# KANSAS' ROCK AND ROLL DESTINY




Neal Preston

## Steve Walsh Tells How The Band Built Their Own Monolith

**by Deane Zimmerman**

The last time I talked with Steve Walsh (HP October '78) he was relaxing at home in Atlanta between tours, "folding some clean clothes." At that point in Kansas' career it seemed as if the group was always on tour — or about to go, or just coming back. But then, after the last tour, Kansas took 9 months off.

They weren't exactly idle during that time — the group recorded their 6th studio lp, *Monolith* (which they also produced themselves), and they all built houses with the exception of Walsh who already had one. He recorded a solo album which should be in the stores around January, 1980.

Then it was time to go back to work. Calling from Alabama the day before the tour began, Steve said, "We're all ready to tour now, especially me. I am really ready to go, earn some money and play in front of some people again. I've forgotten what it felt like, as a matter of fact.

"This is going to be the biggest production that Kansas ever put on," he added. "The reason for that is that we feel this competition with other groups coming out with big tours and big productions, and we've always felt we were a very visual band. When you listen to things like 'Magnum Opus' — I think it's very animated music, it's exciting to the imagination so we wanted to add visuals. As time goes on and technology increases things become available to use in concert that excite the sight as well as the sound. We feel that that's one more sense of the five that you can excite.

"Our audience has always been our prime consideration and it continues to be so. We spend a lot of money on production — there was a time in the early days when we lived on a dollar a day and the reason was we spent every bit of money we had on equipment to sound good for the people, to please the people, and to make a good impression..."

Steve admits that the competition isn't any greater today than it's been in the past — it's just that the members of Kansas only recently became aware of its existence.

"It's a game you know, and you've got to play the game in order to make it happen," he says.

"In the past we've always been kind of oblivious to the charts and single action and stuff like that. For the first three albums we were in the red and we knew that you can't function as a band if you stay in the red. I think that changed a lot of our attitudes toward the 'music industry'. Don Kirshner (Kansas records on the Kirshner label) was saying a lot to us on the first three albums that we really took with the smallest grains of salt. We didn't pay too much attention to him at the time and now, looking back, I can say he was right..."

Why have they changed?

"We had to," says Walsh. "Jeff (their former producer Jeff Glixman) was the liason between our manager and record company, he tied us all together. He was very good at reading into situations and he knew how to use the proper methods for the betterment of the band. He was concerned about the band, and rightfully

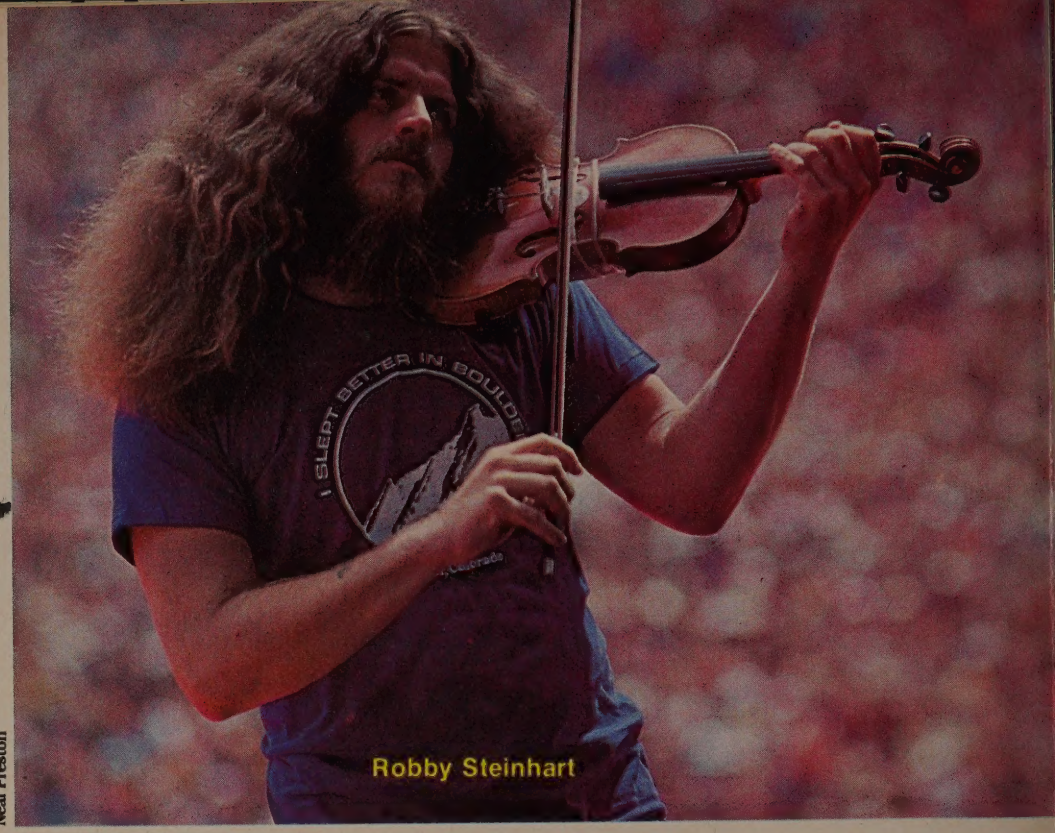
so — he was 1/7th a member of Kansas.

"But Jeff's out of the picture now, he's on his own. It was a very amiable separation — we were just at a point where we were trying to describe to him what we wanted to hear on an album instead of trying to do it ourselves, so we were frustrated and he was frustrated because he was doing about four jobs for the band; he was travel agent, he was road manager, he was the producer, he was sound man for the group live and he didn't want to do all that. Now, thinking back on this whole situation, he didn't want to make the travel arrangements — he was beyond that, he's an artist in his own right..."

In the past, Kansas has spoken about the advantages of recording for a company that doesn't "manipulate" their artists and now that Glixman is gone and they're producing themselves, they have even greater control than before. "We each had our own individual input whereas before it was Jeff at the controls day and night," says Steve. "Now it's us that does it so we know more about what's happening with the sound and we're more involved with the music.

"When we went in there to do the album we had to learn. I really learned a whole bunch about the technique of recording this time around. Having Brad and Davy (their engineers Brad Aaron and Davy Moore) there really helped, because when you have people who know what the knobs do and you can sit back and describe what you want to hear and they turn the knobs until you're satisfied — then you've got a working relationship.

"I don't know that much about electronics and stuff like that — Kerry (Livgren) knows quite a bit about it now and a lot of that has to do with the fact that we were subjected to it."



Robby Steinhart
Neal Preston

But Steve is quick to give credit to all the people who have contributed to Kansas' success. "We've been the chief constructors of our own destiny, but we've had a lot of help. You discover that you might be the star onstage but there are a lot of people in the back who aren't lit up but who make it happen for the group. It's a group effort, we have 25 people out on the road with us this year and they're all very good at what they do and that makes it possible for the group to be the group onstage."

The conversation turns to the album, (and the album cover which Steve says "ties in very thinly with the music, there are no songs about Indians and there are no songs about outer space"), which, according to Walsh has more of a "pop-flavor." He doesn't think it's as dark and foreboding as their past albums but says "there's a lot of reflection involved..."

"Kansas is a very versatile group as shown throughout our album career, and with the new album, *Monolith*, being the most different of all, I'm confident that we can keep extending ourselves into different areas without being classified as one style, even though people will classify us. People have to classify a group, there's no way around it. That

(continued on page 60)

Steve Walsh
Neal Preston

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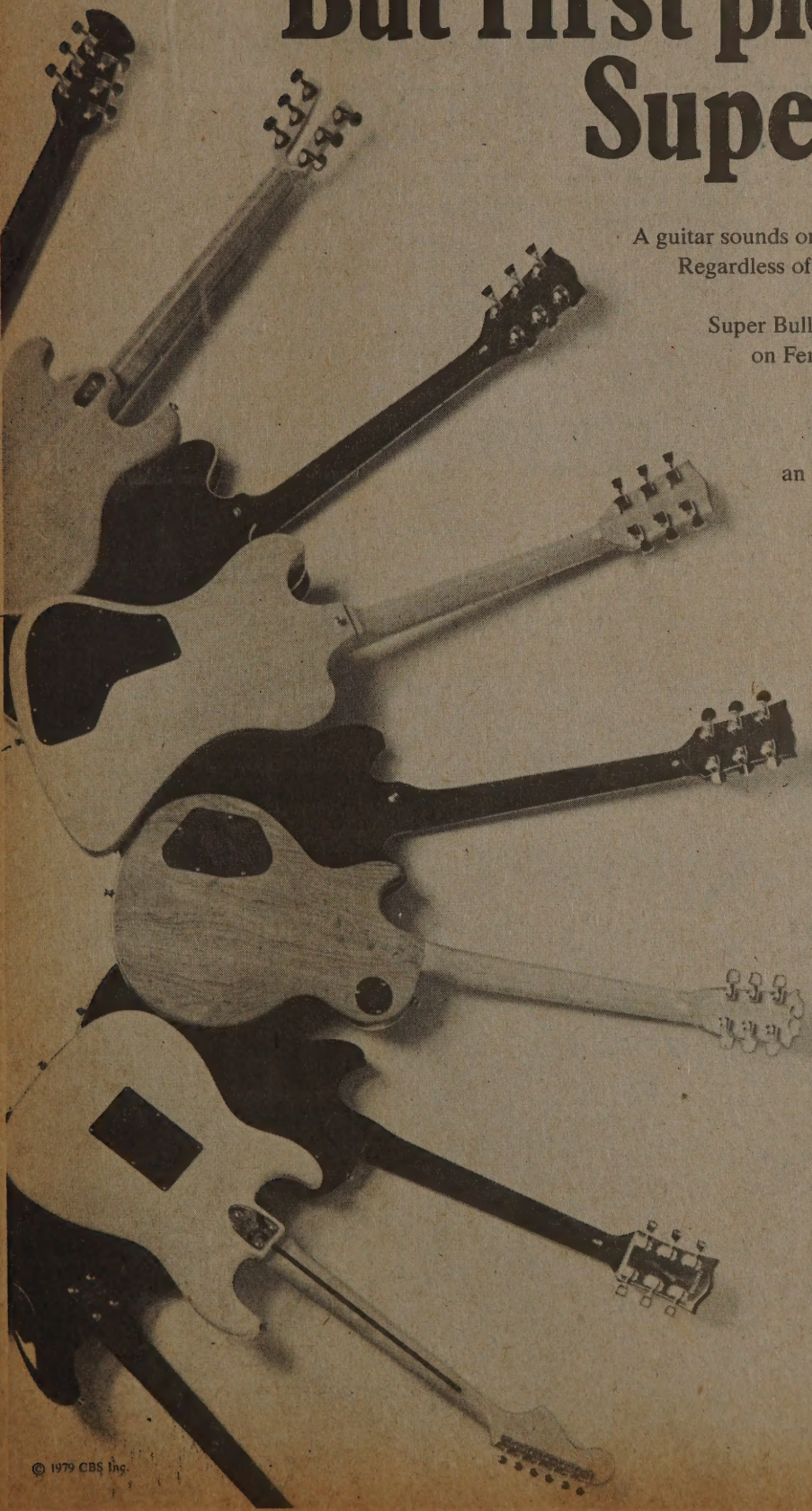

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# WE READ YOUR MAIL

## BABYS

Dear Hit Parader,

I thought your interview with John Waite was very funny. Especially when he was talking about the new band, and how no one really misses Michael Corby. Well, that's not *really* what he said but you get the picture. I, for one, agree completely. I never thought Michael added anything except a pretty face and while a pretty face is like a melody (is that how it goes?), it doesn't make great music. Sometimes it does — but not this time.

Anyway, keep it up Babys — I think you're terrific!

Marie S.
Chicago, Ill.

Dear Hit Parader,

I am a *very big fan* of Michael Corby, formerly of The Babys, and since he and the band have parted they just haven't been the same. The Babys are still my favorite group but without Mike something is missing.

I know now that I won't be able to find anymore coverage on him and that makes it even worse. I have really fallen for Mike and I'm heartbroken.

Sincerely,
Vanessa Higgins
Dahlonega, Georgia

## BLUE OYSTER CULT

Dear Hit Parader,

I'm writing about the Blue Oyster Cult. They're not our favorite band, but they're one of our favorite bands. Tell us, are they coming out with a new lp? And do they still open for Kiss in concert?

Jim Harris and Jerry Rapp
Poretr, Indiana

*Dear Jim and Jerry,*

*Their new album is titled "Mirrors, and no, they don't open for Kiss. We hope you caught them during their headlining, summer tour. (Ed.)*

## KISS

Dear Hit Parader,

Many of my friends say one of Kiss singers is a girl. Is that true? I want to know so my friends can be satisfied.

Ann Tucker
Peoria, Illinois

*Dear Ann,*

*That's a good rumor. (Ed.)*

Dear Hit Parader,

Gee whiz. New costumes, new staging, new record — same group. Come on Kiss. Who are you kidding? Do they think anyone cares?

Maxine Richman
New York City

*Dear Maxine,*

*They must. (Ed.)*

## FOREIGNER

Dear Editor of Hit Parader Magazine,

I need to know something concerning Ian McDonald of the group Foreigner, and it is this. Did Ian ever play with any group besides Foreigner? I have an album at my house called *In The Court Of The Crimson King* and under the personals it says Ian McDonald — reeds, woodwinds, vibes, keyboards, mellotron and vocals. This album was recorded at Wessex Sound Studios in London. I also know Ian is English. When was Foreigner formed because the record was recorded in 1969, by Atlantic. Please send me some information.

Sincerely,
Adrienne Frazier
U.S.A.

*Dear Adrienne,*

*Yes, it's the same Ian McDonald. He left Crimson after touring in 1969, went on to record an lp with Michael Giles* (McDonald And Giles), *and then did session work and producing before joining Foreigner in 1976. (Ed.)*□

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# LIFE ON A MOUNTAIN TOP WITH RICK WAKEMAN

These days Rick Wakeman lives in Switzerland in an old farmhouse between Lausanne and Montreaux. He's planning to become a Swiss resident, and live in the peace and quiet while he works on his music. He still hops on a plane to England (at the cost of about $800 a trip) to be on hand for games with the Brentford soccer club of which he is vice-president, but his new life in the Alps is what he talks about most.

Wakeman talks honestly about the why's and wherefore's that led him to his Swiss farm. "I'm 30 this year, I've had a minor heart attack, a collapsed liver, but I don't want to go out in a wooden box. I enjoy the business too much. I've lost two stone and I have an occasional glass of wine or beer now, that's all. Don't laugh, I even belong to fitness clubs in Switzerland.

"I was gonna quit three years ago. I thought, 'I've had a good run, I'll knock it on the head rather than fade into oblivion. Then someone came up to me and said, 'I think you're playing better than ever'. That was the turning point. Everybody has an ego and you have to feel you can do something better than anyone else. I believe the best is yet to come and I love what I'm doing. You know how a boxer gets punch-drunk? Well, I have to own up, walking out on stage, I get stage-drunk. I've never taken drugs in my life, not even a joint, but the biggest drug I've ever had is this bloody industry. If you took it away from me, I'd have worse withdrawal symptoms than the most persistent heroin addict."

Rick's new lifestyle is partially reflected in his recent album, *Rhapsodies*. "It's a double album," he says, all short pieces between three and five minutes. I'm not doing what anyone expects me to do anymore. All the things I used to say I wouldn't do, I've done. It's total self-indulgence, very kindly helped by my producer Tony Visconti who said, 'Yeah, go on do it!' All my normal stuff I brought to him, he said, 'Right, you can throw that away' and I needed someone like Tony to say 'Enjoy yourself'." Summing up the album, Rick observes, "It's not a send-up. I've just never had the nerve to do what I want before."□

# FEAR OF MUSIC DEPT.

## Talking Heads Record New Album At Home

The Talking Heads have named their third album, *Fear Of Music*. It follows their best-selling album, *More Songs About Buildings And Food*, and its eleven new songs make it different from previous Talking Heads' efforts.

Lead singer David Byrne says *Fear Of Music* is "a very diversified, melodious album. The music has a definite, striking beat. And the vocals are more polished and up front than on previous records."

Another difference between this and previous Talking Heads' records is the recording technique. The majority of the album was recorded in a loft in Long Island City New York. The loft is the home of band members Chris Frantz and Tina Weymouth. With Brian Eno and the band producing, the Record Plant's mobile recording unit parked outside, the loft space gives the album a unique sound. Additional recording and mixing of the album was done in Manhattan at the Hit Factory and the Record Plant.□

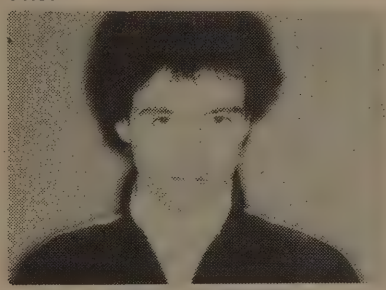
# SPINADDICT

by JAMES SPINA

It was a tough month for getting this column together. For the first three weeks I sat around with nothing but ten new releases to pay attention to. The import records I planned to review never came from Jem Records. Each day new records arrived but they were either tired soundtrack albums or despicable disco releases. The record companies really seem to be playing it safe lately. Soundtracks are selling and disco is moving faster than ever so the companies are gearing up on this garbage and basically deaf to the rest. With one week left, I start to plan a column completely based on the new Heartbreakers album recorded live at Max's and suddenly with two days left twenty albums arrive that demand attention. So these last forty-eight hours have been wonderfully spent listening to Robert Palmer, Neil Young, Nils Lofgren, Abba, The Who and Ian Dury but they haven't really been given the growing attention that even a small record review usually demands. I can't hold off on them till next month because the backlog would then be too great, so I am going to take a crack at being superficial and hope that you will forgive me.

ROBERT PALMER "SECRETS" (WARNERS) This is undoubtedly his best record yet. Palmer is a blue-eyed soul man more attuned to the old days of soul before disco blips and synthetic drum drops took over the market. Unfortunately, Palmer's good looks have actually stood in the way of his talent for the last four years. Critics seem to dismiss him as just a pretty face more concerned with an image than the music. This is not true. Palmer's music is as suave as a Sam Cooke, as gutsy as an Otis Redding and as driving as a Wilson Pickett. In terms of a white rock sound he is everything Lowell George hoped Little Feat would be. The cover of Todd Rundgren's "Why Can't We Be Friends" initially stands out since I am already familiar with the song. But looking like an Alan Delon hasn't stopped Palmer from keeping his feet planted in a gritty beat. He is quite in touch with the real world as the cover shot of him shaving with a cheap disposable razor so clearly demonstrates. This is one of those albums that I will tape for travel music in the car and on holidays and I won't be editing out any cuts since "Secrets" is a complete success.

NILS LOFGREN "NILS" (A&M) The same praise holds true for Nils but with an added twist. This is a tremendous recovery for one of my fave rockers who recently fell by the wayside with an awful live album and two years of studio silence. Nils is back in top form making his own brand of punk foot stamping that he pioneered years before the word punk came back into vogue. Most of the record has this revitalized contender feel to it, with Nils coming to terms with his recent dry spell by announcing his renewed energy. He transforms Randy Newman's silly song "Baltimore" into a painful homage of roots and remission. "No Mercy" deals with a challenger boxer whipping The Champ and works well for Nils since he is in fact, quite a fighter. Nils was the first person I ever reviewed in Hit Parader and it sure feels good that we are both still hanging in on our respective rock roles.



**NILS LOFGREN**

NEIL YOUNG "RUST NEVER SLEEPS" (WARNERS) This one is perfect as a follow to a Nils review. Neils and Nils go back a long way. Young gave Lofgren his first crack at the rock limelight. There was a period in my life a couple of years ago when I completely gave up on Young. Those days are long gone. Young has continually impressed me with his last couple of releases and this one adds to that glory. Young hasn't really had to change his sound to keep it current. His one note guitar runs are right on the contemporary mark and his rust ridden voice never sounded more attuned to the current musical climate. The beat drags only occasionally and it never really matters since the voice and words carry enough intensity to blow even the boldest away. Young has some sort of obsession going on with the Johnny Rotten persona in a couple of the songs and it works since the two are well attuned to their roles as defiers in the face of success with danger in their venom and endearments in their smirks. The fuzz guitar line on "Hey Hey My My (Into The Black)" says it all. If music is metal and Young is rust the two will live on forever in a destructive union of love and hate that creeps and crawls into this heart quite nicely.

**NEIL YOUNG**

THE HOLLIES "FIVE THREE ONE DOUBLE SEVEN O FOUR" (POLYDOR IMPORT) tap those numbers out on a calculator and turn the display upside down. It spells out Hollies. Too bad this record doesn't do the same. This sounds like the end for my once favorite English group. Most of the songs are from bland outside sources. Allan Clarke sounds totally bored and Tony Hicks sounds absent from the sessions. Sad.

JAMES BROWN "THE ORIGINAL DISCO MAN" (POLYDOR) We usually don't have much to say about disco music in this space but the rebirth of James Brown as a dance sound deserves some mention. It is his best record in years and one of those few times that a slightly modern dance tinge does nothing to take away from the soul of the singer. Brown has a hit and I hope that he can cope with it. The excesses of the last few years have watered down his fire but this time the music is direct and ablaze.

Ralph Garcia

**JAMES BROWN**

RACHEL SWEET "FOOL AROUND" (STIFF COLUMBIA) I never had much use for Brenda Lee and Tanya Tucker always left me cold so there is no reason for me falling for this garbage just because it's on one of my favorite labels.

ELECTRIC LIGHT ORCHESTRA "DISCOVERY" (JET) The title says it all. Disco ... very. The band that delighted with "Eldorado" has now turned into a cheap pimp mobile rooted in a slick song format that bores me to tears. I predict that the hits won't keep coming for Lynne and company. What a waste of a great drummer.

MICK TAYLOR "MICK TAYLOR" (COL.) Thank God this guy left the Stones. In the musical idea dept. he is strictly one note and his vocals are from hunger. The guitar crackles away just like it did back in those Mayall "Bare Wires" days and the occasional "Love In Vain" slide work thrills away for a second or two but no one needs this stuff as a solo diet. If this is Taylor made, give me ready to wear any day.

HEARTBREAKERS "LIVE AT MAX'S (JEM) Prime evil rock from a bunch of great goons who have made a habit of staging farewell concerts. (We won't get into their other habits here but I hear the act and especially Johnny Thunders have cleaned up their sores to a point that rests well with the continued success of their music). This record is as indispensable as their poorly mixed "L.A.M.F." debut and Thunders incredible solo album on Real Records. The live disc pulls punches from both with a couple of surprises, such as "Do You Love Me"

(made famous by the Dave Clark Five) and a sound of the city intro that works well in the context of the whole disc. Drummer Jerry Nolan is missing and missed on the set but that never really detracts from those demented Thunder slashes and Lure's contemptuous work outs on anti-rhythm guitar. Go Johnny Go and keep those arms clean enough to connect with the music.

KISS "DYNASTY" (CASABLANCA) It is time for me to stop apologizing about the fact that I like Kiss. "Dynasty" is the logical follow up to the solo albums in that it highlights the separate and consummate personalities of the Kissers, reaffirming their identity as a group without abandoning the personality quirks that developed on the solo discs. As usual, the Gene segments are the weakest moments while Paul and Ace shine throughout. The brainstorm of covering The Stone's "2,000 Man" increases my awe tenfold and damn it, but those disco patterns on, "I Was Made For Loving You", work! Yeah, I hate the make up and costumes but with music this good, you won't find any snide comments here.

IAN DURY AND THE BLOCKHEADS "DO IT YOURSELF" (STIFF) I had great expectations about this disc but for the most part I am greatly disappointed. The first album made it by virtue of its razor sharp musicianship and the eccentric charm of Dury's persona, lyrics and voice. The only thing that has changed this time is the music and that hurts. The band sounds whimpy. They cater to rather than counteract Dury's penchant for cutesy singing and off-color asides. The best song of the set, "Hit Me With Your Rhythm Stick", isn't even on the album. It is part of a bonus single included with the record. The cover to this disc is also awful. I read a recent Dury interview in NME which stated that Dury was concerned about making it in the states. That is good, since this good but not great record would never do in the USA.

**IAN DURY.**

THE KNACK "GET THE KNACK" (CAPITOL) Forget about The Raspberries. Stuff Dwight Twillyne. Nix on Tom Petty. And watch out Cheap Trick. The Knack are here and this is the best American band of the minute. I first got wind of them from the LA correspondent from WWD when she asked me if I had ever heard of them. I hadn't and knowing her rather safe tastes, I wasn't prepared for the pop power of this disc. Capitol seems as enthused as I do and with the proper promotion and a live sound to back it up, The Knack could well be the NEXT-

Randee St. Nicholas

**THE KNACK**

BIG-THING. Cheap Trick were horrendous the last time I saw them and since I haven't heard the new album yet, The Knack are it for the moment.

Now I know this isn't fair but quickly...

DAVID KUBINEC "SOME THINGS NEVER CHANGE" (A&M) with Chris Spedding on guitar.

THE A'S (ARISTA) A+.

NICK LOWE "LABOUR OF LUST" (COL.) Even better than the first album and that one was perfect.

**NICK LOWE**

GERRY RAFFERTY "NIGHT OWL" (UA) It gets boring living here on Baker Street, copping Lennon and Macca riffs while hiring sax players to brighten up your music.

THE WHO "THE KIDS ARE ALRIGHT" (MCA) The old stuff is great. The new stuff sounds good. The Woodstock era relics are definitely not alright. One moment of silence for Keith Moon...

**THE WHO**

BRAM TCHAIKOVSKY "STRANGE MAN CHANGED MAN" (POLYDOR) Excellent debut by this former Motor guitarist. Arrogance, riffs and clashing twelve strings abound.

STANLEY CLARKE "I WANNA PLAY FOR YOU" (NEMP) but I don't feel like listening to two records of ego bass runs. I'm keeping it only because Jeff Beck demonstrates some taste on one cut.

**STANLEY CLARKE**

THE JEREMY SPENCER BAND "FLEE" (ATLANTIC) The title is a play on the fact that Spencer was once an integral part of FLEEtwood Mac. The disc works when Jeremy is in command with his whining slide work and cherubic vocals but flounders when the band takes over on some dance-disposables.

WINGS "BACK TO THE EGG" (COL.) Update attempt that fails on every front.

DIRE STRAITS "COMMUNIQUE" (WARNERS) This band is in a bad situation. It is similar to the difficulty that floored The Average White Band. How do you pick up the pieces after a spectacular debut album? This record is an exact copy of the formula that succeeded so well first time around. It is listenable but completely indistinguishable from their first album.

GORDON MICHAELS "STARGAZER" (HORIZON) A Macca clone with David Essex looks, and enough solid material to make him a perfect substitute for the Wings album we passed up a couple of seconds ago.

THE CARS "CANDY O" (ELEKTRA) Refer to my Dire review and go out right now to buy The Knack album.

STEVE HACKETT "SPECIAL MORNINGS" Hack.

GARY BROOKER "NO MORE FEAR OF FLYING" (CHRYSALIS) Ex-Procol Harum lead singer who should realize that he is now an ex-musician with no real claims to being in the business.

GRUPPO SPORTIVO "MISTAKES" (WARNERS) Not to be mistaken for...

DEVO "DUTY NOW FOR THE FUTURE" (WARNERS) with their suddenly mainstream sound and slightly dated image.

Sorry if I sound so down on so much new stuff. Part of the reason may be that the records came too late for close inspection but most of it has to do with the fact that records are being made to meet deadlines rather than because there is something to say musically. Slow up kids. Spinaddict is patient (ask Nils) but rarely kind (ask those Dire boys).□

# BLUE OYSTER CULT STEP THROUGH THE LOOKING GLASS

The agents of fortune are at it again, trying out a new set of changes to bring Blue Oyster Cult through their latest reflections on themselves and rock and roll. The result is a new BOC album, *Mirrors*, and a new attitude from the band.

"Change, with a capital C," is what's going on with BOC according to band member Eric Bloom. "It was just a question of trying to go in and make another album and have it seem *fresh*, not just going into the same studio again with the same people — it was starting to seem *old*."

To carry through the changes for this, their eighth album, BOC recorded *Mirrors* in California, their first studio album recorded there, since the days of their former persona, the Stalk Forrest Group, recorded *California Album*. They also chose Tom Werman to produce the album. Werman has Ted Nugent, Cheap Trick, Molly Hatchet to his credit. The icing on the cake was a little help from friends who sat in on the sessions: Ellen Foley, Genya Ravan, Mickey Raphael.

"We wanted to have different production a few albums ago," Eric explains. "One thing led to another and we didn't. It was the band's fault we didn't get on it soon enough because we were too busy; and we could never ever get it together to make it happen. But with this one, we said, 'Well, we really feel now is the time to go for a different producer'."

Of course the base is still the talent of BOC themselves. On *Mirrors* we find Eric taking the lead on "Dr. Music", reflecting on "The Great Sun Jester" on his friendship with sci-fi writer Michael Moorcock; there's Joe Bouchard's "I Am The Storm"; Allen Lanier's "In Thee"; Donald Roeser's "Mirrors" and "The Vigil"; Albert Bouchard's "You're Not The One (I Was Looking For)".

"You just can't say yet whether *Mirrors* is a punctuation in the band's career," observes ERIC. "Because we don't know how much impact it will have — you can only judge from a historical viewpoint."□

**Blue Oyster Cult prepare for future changes from the past on their new album, *Mirrors***

RETNA

**"You just can't say yet whether *Mirrors* is a punctuation in the band's career. Because we don't know how much impact it will have..."**

Lynn Goldsmith

**"We wanted to have different production a few albums ago..."**

# THE SECRETS OF FRIPPERTRONICS REVEALED

## Being Various And Sundry Explanations By Robert Fripp On The Drive To 1981

*Robert Fripp has recorded an album called* Exposure. It's the first of a trilogy, and *part of a three year campaign he calls 'the drive to 1981'.*

*Those of you crass enough to think what follows is a) humor or b) not humor, all I can say is that we actually said these things.*

*Fripp:* The first three year campaign, *the drive to 1981*, involves a lot of geographic mobility — traveling. And I sense that after the (word lost here, *orphan*?) of 1981, when I sense the transport, there'll be something of a watershed, to turn the characterists of traveling to very, very difficult. The characteristic of the second three year campaign, *the decline to 1984*, will involve being more stable geographically and conceivably opening my guitar school.

*Does this all center around Manhattan (where Fripp currently resides)?*

*Fripp:* No. Obviously the touring centers partly around Manhattan, but my geographic perspective has opened up now for Europe and soon Japan. The guitar school will be probably in Winbourne in Dorcest my home territory.

*What will you teach?*

*Fripp:* Guitar mechanics. I think a musician needs three disciplines. The first is purely the muscular, digital calesthenics of two hands, and the coordination between the two. The second discipline has to do with the mind and information. This will involve musical vocabulary. But the difficulty with actually learning an instrument in terms of a musical vocabulary is that one isn't able to play without specific reference to the vocabulary one was taught. My approach is to teach the guitar as simply something one does with one's hands, apart from music. And then to present a very broad vocabulary afterwards which doesn't, if you like, impose my personality on the player. The third discipline is to do with music in a more direct sense. How can one be sensitive to the music? And I think of different players this would involve different things. For some it's yoga, for some it's therapy, for some it's meditation and so on.

*So you're going to have like a three or four bed hospital on the second floor of your guitar school?*

*Fripp:* Well, I am looking for premises for people to stay, but they will be encouraged to work and clean as well as the guitar as part of life.

*The guitar as a broom.*

*Fripp:* Something like that.

*And large signs that say 'No Smoking', 'No Drugs'.*

*Fripp:* Well, no drugs, I think.

*Do you think back to when you learned to play guitar yourself in relation to your plans for your guitar school?*

*Fripp:* Yes, I mean guitar mechanics was my own personal solution to never finding a guitar system which was appropriate. I began to work on guitar mechanics when I was fourteen or fifteen.

*I always think everyone should have to play a Harmony or Stella or Sears & Roebuck guitar for the first five years to really prove that they want to learn to play guitar.*

*Fripp:* My first guitar was a Egamond Brothers, a very bad cheap French guitar, and it was almost impossible to push the strings down above the fifth or seventh fret without pliers. It crippled my action. It took me, I would say, maybe twelve years to recover.

*But you could take the tops off of bottles with your bare hands after that.*

*Fripp:* Well I do have strong fingers, it's true. My actual hands are now strong. I suppose the analogy there is the difference between someone into yoga and someone lifting weights. That one is perhaps a more intelligent application of energy than another.

*Yoga seems to be useful to the performing artist. Do you feel it's important, or do you think it's just one discipline?*

*Fripp:* It's just one discipline. Whichever is appropriate for

**"Death is about the strongest motivating factor I know."**

the different person.

*It occurred to me that we might have titled this story, 'We Would Never Have Done This Interview If Dylan Hadn't Gone Electric'.*

*Fripp:* Really?

*It seems to be that one of the things you're being accepted for is the fact that you have something to say past playing your guitar. As I'm sure you know, some musicians can't talk and can only play. You seem to have found a balance. Do you have a sense of perspective on all this, do you have a battle plan?*

*Fripp:* It's a combination of both. There are many different ways of responding to that. One has to do with saying my personal friends happen to be by and large writers rather than musicians. I find for myself that musicians are best articulating in music, and writers are best articulating by articulating. For myself I learned a long time ago to articulate as a form of survival. That I personally distrust intensely the force of rhetoric. And with one very reasonable, very nice musician I work with, I can persuade him to do anything, provided that it was rational, expressed rationally — even if it were absurd. You see, myself, I work instinctively and intuitively and I rationalize after the event. Having done it or being in the process of doing it I discover what it is I'm doing and interacting with that enables me to perhaps take it further.

*Do you feel it's a burden as you get older and learn about life that you do have to spend some time thinking, not necessarily before, which I think is artificial, but afterwards, finding out that you're smart enough to figure out what you're doing.*

*Fripp:* This is one of the three disciplines. Coming back to the thing with the guitar. One has to be doing it, there has to be the hands going. There needs to be the heart going, because it's a far quicker way than working than the head. But you do need the head going as well as a computer — it can make some gigantic leaps from time to time. But I do agree with the proposition that if you work from the head then it's too slow. If one thinks in terms of conversations with musicians in a band, you're having a difficulty. If one brings out twenty textbooks on interpersonal communication, psychological analysis of interpersonal groups, and all the rest of it. You'll never come to a real decision. So one has to find the part of oneself which can make those kind of quick, non-rational jumps, non-rational leaps, and have faith that they're going to be right. And for me, the process of the past two or three years is developing greater faith in my own ability to do that. The difficulty I always had working with other musicians, was in proposing an idea, and not being able to rationally justify it. Unless they had quite as much faith in my hunches as I did, there would be problems. So one would work out arguments, present it rationally, it would sound reasonable, and so on.

Now, the problem I have is to persuade, for example, the people I work with in a business sense. That playing in a pizza house or in a very small performing venue is exactly the right thing to do on a number of different levels. One of them purely on a market level. But, since I began simply knowing it's the right thing to do, how can one persuade people who believe it to be the wrong thing to do? If there isn't, perhaps, established a sufficient body of evidence for trusting Robert's hunches, for example.

*Record executives who sell artists a bill of goods come to mind.*

*Fripp:* Well, I suppose the main leap in the industry has been with disco, where you have a number of executives being appointed not because they can rationalize why this record is going to sell, they simply have good instincts, they know it will. And at the moment there's a process of trust involved in that because they can deliver. What I have to do is establish the same presumption.

*What's your basic hope for what you're going to deliver?*

*Fripp:* Well, first of all, what is the 'drive to 1981'? It's a campaign on two levels. The first is in the marketplace, but not accepting the conditions of the marketplace in terms of value judgements. So my sales target for 'Exposure' on the North American continent is 350,000 (albums) within two years. That's realistic. It could be better, it might be worse, but I won't let it. So I consider that to be reasonable. That's with a bit of work, and we're out there working, we can do that. On another level, the 'drive to 1981', is a way of presenting a number of propositions which are very close to my heart. Partly by talking about them; but in a far more important way by incorporating them in how I do what I'm doing. And possibly the most important single notion in that is the idea of the parallel organization. Or the same, mobile, and intelligent unit, as opposed to the dinosaur. Presenting this idea that there is very much a social transition.

*Are you referring to cottage industry, or self-sufficiency, how do you break that down?*

*Fripp:* As soon as one uses the idea of cottage industry or self-sufficiency and so on that the danger is that it brings to mind ideas of a golden age. A halcyon day of pastoral bliss which never existed. What is concerned is a size of organization which is appropriate in a contracting world situation. Shoemakers idea of an intermediate technology. One way of expressing it is to go out playing on my own as opposed to playing with a group. Another way of expressing it is to be using two two-track tape recorders, the Frippertronic system.

For example, in Switzerland I was playing in Zurich and they gave me two — Switzerland being the home of the Studer and the Revox (tape recorders) — they delivered two brand new right out of the packing cases A700's, which are two four-track machines. But the technology was too sophisticated. I couldn't use two four-track machines. All I'm using in terms of technology is very small, appropriate — and there is nothing excessive or surplus or superfluous in what it is I'm doing. So the idea with cottage industry is that the technology is of an intermediate and appropriate level.

*Is it necessary for technology to go past that — that they have to build a good 32-track machine before they build a good 2-track machine? Or do you think they should have stopped with the 2-track?*

*Fripp:* Well in an expanding world, expand, but it's not expanding anymore, so, personally I would turn my attention from a 32-track machine to building, for example, very good 4 or 8-track machines for domestic consumption; or semi-professional consumption. That would be my approach in terms of an appropriate technology.

*When you say 'expanding world', is that the traditional concept of progress?*

*Fripp:* Yes. Obviously that bigger is better. You know, we've had several hundred years of empire building, American, English, Spanish, French, and so on. But there's a different sense now. The Empire approach is no longer relevant. We have to find a way of working together in a situation, where, for example, you have small nationalistic countries with resources, not very little interest in maintaining the American standard of living, and yet there has to be a process of cooperation, because the answer is simply not to send in the Marines or the Air Force or whatever.

*Or MacDonalds?*

*Fripp:* Or MacDonalds or Coca-Cola which is of course the early Sixties approach.

*The other alternative, send 'em sugar, and let their brains go.*

*Fripp:* That's it, yeah.

*You're saying we cannot go back. To me we certainly cannot go back but the sense of forward has elements of going back to it, anti-progressive*

*elements...*

*Fripp:* Well, in terms of a contracting standard of living, which is inevitable, you of course seem to be going backwards. But in terms of acquiring a far more genuine, far more real standard of living, I'm not sure it will be.

*You sense the technology will be a human partner to a certain extent.*

*Fripp:* Yes, this is the idea that I'm trying to put forward, implied in Frippertronics. That there is this relationship between myself and my tools. And it is a reciprocal relationship. It's a peculiar idea, difficult idea, to put forward. But unless the equipment is treated with respect it goes wrong. I'll give you an example on this. I was in Copenhagen and I went to sit in with a punk band. I plugged in my pedal board and Chris Whitersgreen of the London office of Polydor who was helping me said, 'What's wrong?' and I said, 'Well there's nothing wrong with it, it just doesn't work.' And he said, 'I don't understand'. And I said, 'Well, there's nothing wrong with the pedal board it just doesn't work.' It was simply that. It just wasn't working.

*Wasn't happy that day.*

*Fripp:* Yes. So the next day I flew from Copenhagen to New York, got off the plane, and went straight to Saturday Night Live to play with Linda Ronstadt and Phoebe Snow when they were doing the Roche's 'Married Men'. And Ed Strait of the EG office said all the equipment's fine and I said, 'Well the pedal board is fine it just doesn't work.' He said, 'I don't understand'. I said, 'Well there's nothing wrong with it, it just doesn't work.' Then I plugged it in and it worked. And he said, 'Now I understand'. Yeah we all have these situations with a car perhaps when it works and then it doesn't work and then it works. It's not rational. But there is a relationship involved between the technology and the human being. My point is that the technology has to be appropriate.

*It's like the DC-10. The DC-10 is like the dinosaur that worked for a while and then didn't work. Things that function for a number of years and then have a technological mutation of some sort where they cease to function. Which is not rational on a blueprint level, but is perfectly acceptable if you can accept dealing with machines as machines. Do you see some day when pedal boards in general will cease to be satisfactory because they'll mutate?*

*Fripp:* Mutate? Well, presume the DC-10 is a dinosaur we call the Teradactyl, yes of course,

Richard E. Aaron/Thunder Thumbs

that particular Teradactyl, which may I say I enjoyed flying in, I suppose...

*The interesting thing to me is that it did work for a while, but I can accept completely that it won't work ever again.*

*Fripp:* Well the amount of fuel consumed flying them about is going to be difficult, there'll be alternative forms of transport which aren't so greedy in terms of energy consumption. For example, in Uganda they have lot of tractors lying around rusting because they've run out of tires and no one knows how to change a tire or mend a punctured tire. The level of technology is not appropriate, it's not part of the culture. No one has the minimal technology needed to mend a punctured tractor tire.

*That's like throwing your audio cassette machine out because the batteries ran out.*

*Fripp:* Exactly. Ah, no, there is a role for technology but I sense it's not in quite the way we approach it now ... If the amount of reach that is being spent on traditional notions of technology were spent on the less viable, seemingly, at the moment, I'm sure something would come up. I don't think this is a wooly minded notion. All the technology we need is there. I share this distrust of large corporations and the motives involved. How, for example, some drug research, drugs used in hospitals, the cures for certain illnesses are drugs, and they're bound to be drugs because the research is paid for by certain pharmaceutical corporations that underwrite all the research, provided it is related to their products. This kind of idea is not on.

*Do you see the corporation as a machine?*

*Fripp:* It is, but it needn't be. I could probably come up with bright ideas for revamping the large corporations.

*Tell everybody to stay home and work from their house.*

*Fripp:* No, not quite that, nearer, nearer. It's to do with the setting up of parallel organizations. That whenever one has a bureaucracy, when every anyone sets up a system that ceases to do what it was meant to do, like you elect a president to represent the people, right? Wrong! You select a president so he can re-elect himself.

*How do you think people are going to begin to understand that things have ceased to do what they're meant to do?*

*Fripp:* Once they see the prospects of imminent death.

*Only that.*

*Fripp:* Well we're not far from it. Death is about the strongest motivating factor I know. Facing starvation people will learn to grow their own vegetables very quickly. Faced with the prospect of living next door to Three Mile Island one will find very quickly more appropriate way of getting energy and living, whatever.

*Or they'll go into the t-shirt business, but I guess there were always those who were fiddling.*□

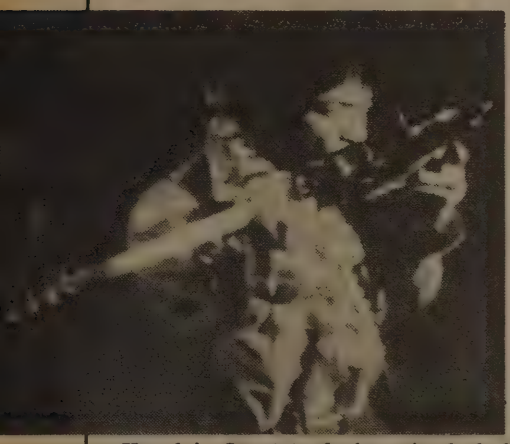
# ROCK ACTION

**CAPTION** **Florida's hard rocking Molly Hatchet give two sold-out shows in Miami at the Gussman Cultural Center. The second show was highlighted when Mr. State of Shock Nugent joined the band onstage to add a fourth guitar to the sound. In the photo, Ted joins the members of Molly Hatchet backstage after the second show. For milk and cookies, according to Ted. (From left to right are Steve Holland, Bruce Crump, Nugent, Duane Roland, Danny Joe Brown, and Dave Hlubek.)**

# Leo Fender's Stratocaster Still Wired To Rock

## HENDRIX SAVED THE STRAT

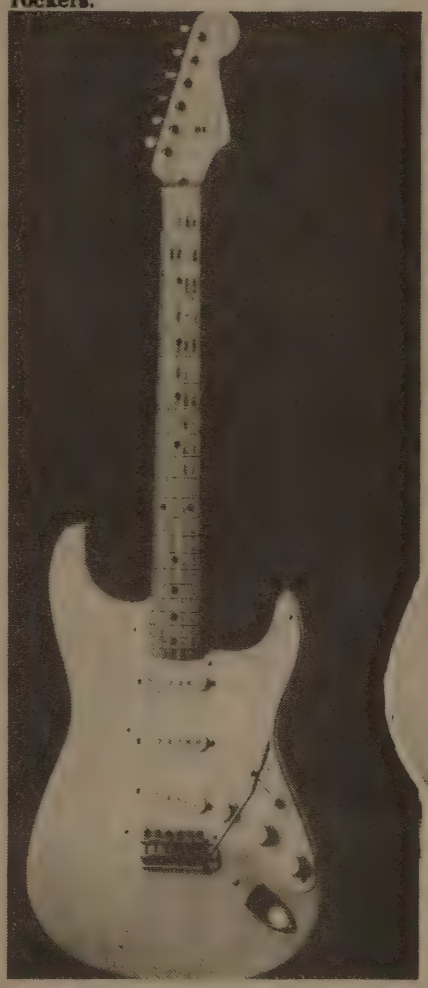
**Jimi Hendrix's wild approach to rock and the guitar he played saved that guitar from being phased out by Fender...**

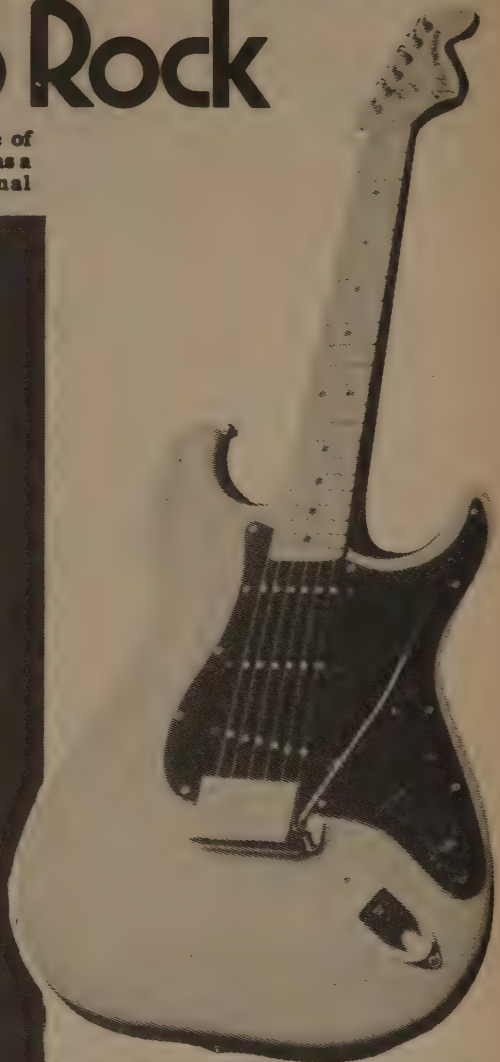


**...Hendrix Strat technique included playing it with his teeth...**

**...and setting it on fire. Sure to spur sales since Hendrix needed a new Strat at the end of almost every show!...**

**.A 50's Stratocaster, the prototype of today's Strat and much in demand as a classic guitar among professional rockers.**





**The 25th Anniversary model of the Strat costs $800 (slightly higher than regular production line new Strats from Fender). Only a limited production run will be made of this Strat.**

Leo Fender started working onthe electric guitar back in the 1930's. The first electrics were acoustic Spanish guitars with microphones built into them to make them louder. After the second world war, Fender built the first solid body electric guitars, the first guitars that would only play plugged-in. First came the Fender Broadcaster in the late 1940's, then Fender's Telecaster, and finally the Fender Stratocaster, born in Leo Fender's California workshops in 1954 and destined to be the most popular electric guitar of the first twenty-five years of rock and roll.

Leo Fender's guitar company has long since passed out of his hands, today Fender Musical Instruments is part of CBS Musical Instruments, while Fender has developed his Music Man line of guitars and amps. But the Strat is still there, still being turned off the assembly line to the demands of rock guitarists around the world.

Fender Musical Instruments recently announced the production of a special 25th Anniversary Model of the Strat. This special Strat has a distinctive silver body, specially-finished and stamped neck plates, and a serial number that makes the owners happy they have a collector's item at $800 list. But underneath the Anniversary finish, it' the same old Strat with the features that made the guitar something special in the first place: a four-bolt neck attachment, individual bridge adjustments for precise intonation, contoured body design, fast action, multiple pickups, accurate pitch return vibrato. There have been some changes along the line, today's Strat is made of three piece ash bodies laminated together where the original was one piece of ash, better wiring materials, improved controls and switches.

In the beginning the Strat became a favorite of country and western players, then in 1957 sales shot up as it was used by the first rock and rollers. In the mid-1960's the Strat fell on hard times, in fact, the Fender company at the time considered dropping it from their line. Then

# MAKE ANYONE DO ANYTHING

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On that fateful, momentous occasion, you are going to mentally project a thought command to someone you know. Not one word will be uttered by you . . .

**YET THAT PERSON IS GOING TO FOLLOW YOUR SILENT COMMAND TO THE LETTER . . . WITHOUT EVEN KNOWING OR SUSPECTING THAT YOU GAVE THE ORDER!**

And only *you* will know why he or she is acting in that manner!

Your next test is going to be even more *unbelievable!* This time, you'll command not just a single individual but a *group of four or five people.* This time, you'll mentally project a thought command to *all* of this group!

**AGAIN, WONDEROUSLY, THAT ENTIRE GROUP IS GOING TO PERFORM YOUR SILENT COMMAND EXACTLY AS YOU WILLED IT!**

Again, they will have absolutely no idea whatsoever that their actions—seemingly voluntary—came directly from *you!* Why should they? You said nothing. Made no gestures. Nor indicated your wishes in any way—except *mentally!*

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*In your private life,* you will capture the adoration and affection of anyone you fancy—*even at first sight!*

*At social gatherings,* you will be the *one* regarded as the leader—the person who makes decisions that must be *unquestionably obeyed* . . . at once!

Yes, wherever you go, whatever you do, *everyone* you meet will come under your silent control. *Do with them as you will!*

Does all this sound *impossible?* Not only hard to *believe*—but hard to *achieve?*

Then get set for the surprise of your life!

**YOU WILL BELIEVE IT . . . AND YOU WILL ACHIEVE IT!**

Stop and think for a moment. Skeptics were once convinced that the earth was flat. They were dead certain that the new-fangled automobile would never, ever replace the horse and buggy. Man reach the Moon? *Impossible!*

You and I know differently. The "never happens" of yesterday are stark realities today. So if you are still a skeptic, I'm more than willing to give you the opportunity to make a liar out of me. To prove that everything I've told you so far could "never happen."

Along with the opportunity to prove me wrong, I'll also give you the "risk-free" chance to prove I'm *right* . . . along with a *free gift* for you to keep. Here's my proposal.

My company has just released a strange new manual dealing with a subject that has fascinated the human race since the beginning of time. That subject is *parapsychology.* It deals with the ability of the mind to project thought and communicate with others, outside the body, using *none of the five senses.*

The manual takes this exciting subject and develops it into a new technique to help you *command, control,* and *dominate* people with your mind alone.

Actually, you do not need the manual to do this. You have already done so many times *without ever realizing it,* through your own unconscious native-born ability. The manual will help you to understand the technique so that you can perform it *consciously,* on demand, to achieve your goals and wishes.

We call this technique SUCCESP—the science of extra-sensory *persuasion.* This is *not* the regular ESP you've heard about. This is Extra-Sensory *Persuasion.* Properly used, it permits your *thoughts* to influence one person or many.

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A select group of executives paid $1,000 each to learn the amazing secret contained in the copyrighted Monograph offered as a bonus in this announcement. Each individual attended a half-week seminar to help them achieve the *same* goal through the *same* message revealed in the Monograph. But you won't have to pay $1,000. Just mail the coupon for full details on how to get it FREE!

This manual could be the basis of a personally-conducted course with a fee of $250. But, not being a school, my company felt that the manuscript was so simply and clearly written, the instruction so precise, that anyone who could read could master the technique.

Therefore, no class, no course were required. And instead of $250, we could slice the price all the way down to a mere fraction of the normal cost . . . payable *only* if you are fully convinced. And with the transaction handled entirely by mail for your convenience and privacy.

**SEND FOR MANUAL REVIEW FOLIO WITH FULL, FASCINATING FACTS!**

So be as skeptical as you like — but keep an open mind and send for your Manual Review Folio. It details in awe-inspiring depth the concept of SUCCESP and how you can use it at will to make anyone do anything . . . *with your thoughts alone!*

It offers you an amazing *no-risk* plan to try SUCCESP for a full 30 days at home, at the office, on a date, or wherever you happen to be, night or day. Convince yourself beyond a shadow of a doubt that this manual truly gives you the fantastic power to command, control, and dominate everyone you meet.

For prompt shipment of your Folio, just mail the coupon below with $1. You will not be further obligated in any way. And if you act at once, I'll include free information on how to get and keep a unique bonus Monograph. "The Secret Worth $1,000."

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**$1 ENCLOSED.** By return mail, send my Manual Review Folio describing your no-risk program to inspect my free-trial copy of "SUCCESP — The Science of Extra-Sensory Persuasion." Also include details of your bonus Monograph gift, "The Secret Worth $1,000." I am under no further obligation.

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along came Jimi Hendrix in 1967, showing everyone what could be done with Fender's Strat. Says the Fender company, "Hendrix's preference for the Strat coupled with his great popularity, produced an immediately noticeable increase in factory orders and the model quickly resumed leadership of both the Fender line and that of the entire industry. Today, it remains one of the all-time big sellers among electric guitars." And to prove it, there are over twenty other companies making knock-off copies of the Strat design.

One man who remembers the early days of the Strat is Bill Carson, presently director of artist's relations for Fender, but back in the 50's the guitarist for whom Leo Fender designed the Strat in the first place.

Carson had been playing a Fender Broadcaster guitar before he moved to California in 1951. He looked up Leo Fender in Fullerton, California, and as a result the Strat was born and Carson went to work for Fender.

"Leo was friendly and outgoing to musicians," Carson remembers, "and it didn't take us long to work out an arrangement for a new Telecaster and a prototype amplifier. I was to pay $18 a month and spend part-time in Leo's shop being helpful in return for the equipment.

**Bill Carson, the guitar player who helped Leo Fender design the Strat in the early 1950's, poses today with the 25th Anniversary Strat.**

"Early on, I began asking him for a guitar design that satisfied my particular needs better than the Telecaster. There was no intention at that point to develop a new model for the commercial market, because I was asking for drastic changes and features that didn't then exist.

"Leo, as I remember, was reluctant to start anything new. He was already working extremely long hours, further developing amplifiers and a steel guitar line to meet popular demand. When he did eventually agree to work on my requests, he started by experimenting with the body concept I'd long championed. I maintained that a guitar should fit its player in a comfortable manner like a well-made shirt. The edges of the Telecaster created problems for me since the back edge dug into my ribs and the squared-off front side left my right arm in an awkward playing position.

"So Leo sawed a slab out of each problem area and sanded down the rough edges. The body didn't balance well in a playing position, however, and the top horn of the cutaway had to be extended until the balance was again achieved."

Carson admits that even for the time the Strat body was "ugly", but that it came

out "fitting like the good shirt I had requested."

"Leo had an uncanny ability to interpret musicians' needs and engineer them into a product. It was incredible, even more so when you realize he didn't play guitar and didn't think or hear in terms of a player. That was why he relied heavily on players that had good relative pitch.

"Of prime import[illegible]ce to me in those days was having a guitar that had six individual bridges with horizontal and vertical adjustments, a vibrator unit that would return to pitch, a contoured body, two or more pickups, and the easy action for which Fender was already becoming famous.

"I really didn't care what the instrument looked like. There was *one* feature I asked for that Leo did not give me. I wanted a vibrato mechanism that would sharp and falt without detuning the chord. Leo said it could be done, but it would be too costly.

"When the first Stratocaster was finished, it was a player's dream come true. It was the very first guitar that actually could be tuned and intonated, and each feature was exactly what it should be, to my way of thinking. I don't remember who gave the Stratocaster its name, but that came much later.

"The first Strat was without finish on the body or neck and none of the metal parts were plated. I was playing it for several months with a band in Los Angeles and players like Jimmy Bryant began coming by to try it out and to borrow it. They usually liked the instrument so much they failed to return it, so I spent a lot of time just trying to get it back.

"Shortly afterwards, several West Coast guitarists asked Leo to build them one like mine, and I believe that was the very first time it was seriously looked upon as a possible commercial market entry."□

## ROCK-ACTION

Bob Gruen

**CAPTION** **The fans at the Palladium were on their feet cheering as Robert Gordon gave them a shy smile and launched into another song during his sizzling return to New York following the release of his new album. Robert has gotten it all down right, and he's got fans dancing in the aisles with his rockbilly boogie beat.**


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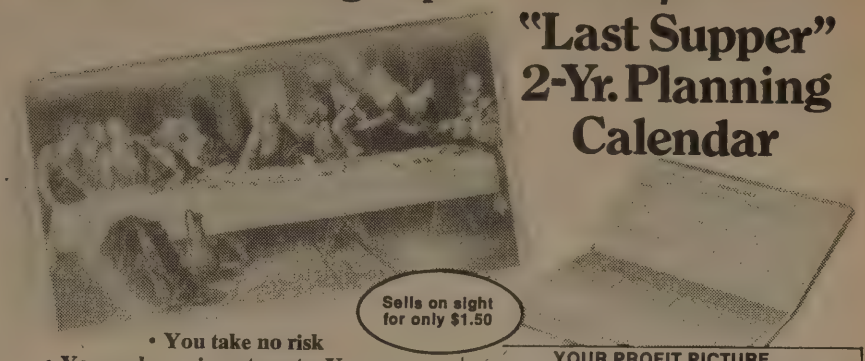


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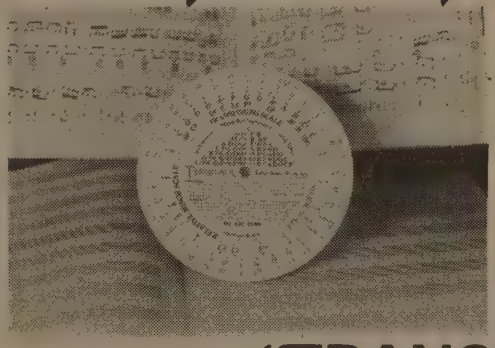

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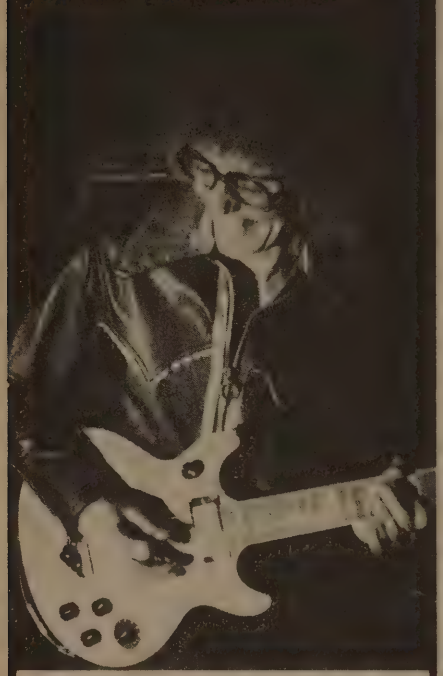

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# HP instant DISCOGRAPHY

## ELECTRIC LIGHT ORCHESTRA

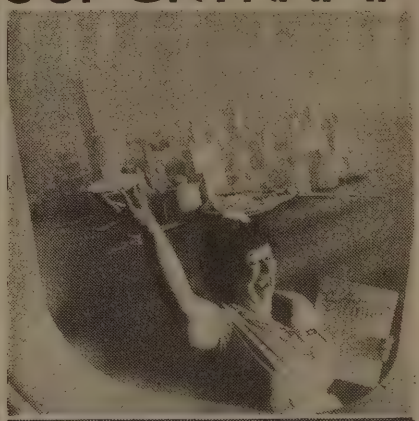
**ALBUM DISCOGRAPHY**
ELO, (JZ 35524), 1972
ELO II, (JZ 35533), 1973
ON THE THIRD DAY, (JZ 35525), 1973
ELDORADO, (JZ 35526), 1974
FACE THE MUSIC, (JZ 35527), 1975
OLE ELO (GREATEST HITS), (JZ 35528), 1976
A NEW WORLD RECORD, (JZ 35529), 1976
OUT OF THE BLUE, (KZ 2-35530), 1977
DISCOVERY, (FZ 35769), 1979

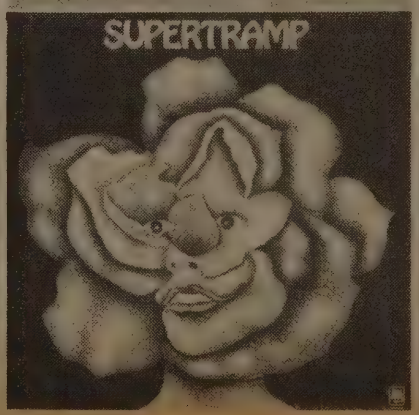
*All material recorded on the Jet label.*

## SUPERTRAMP

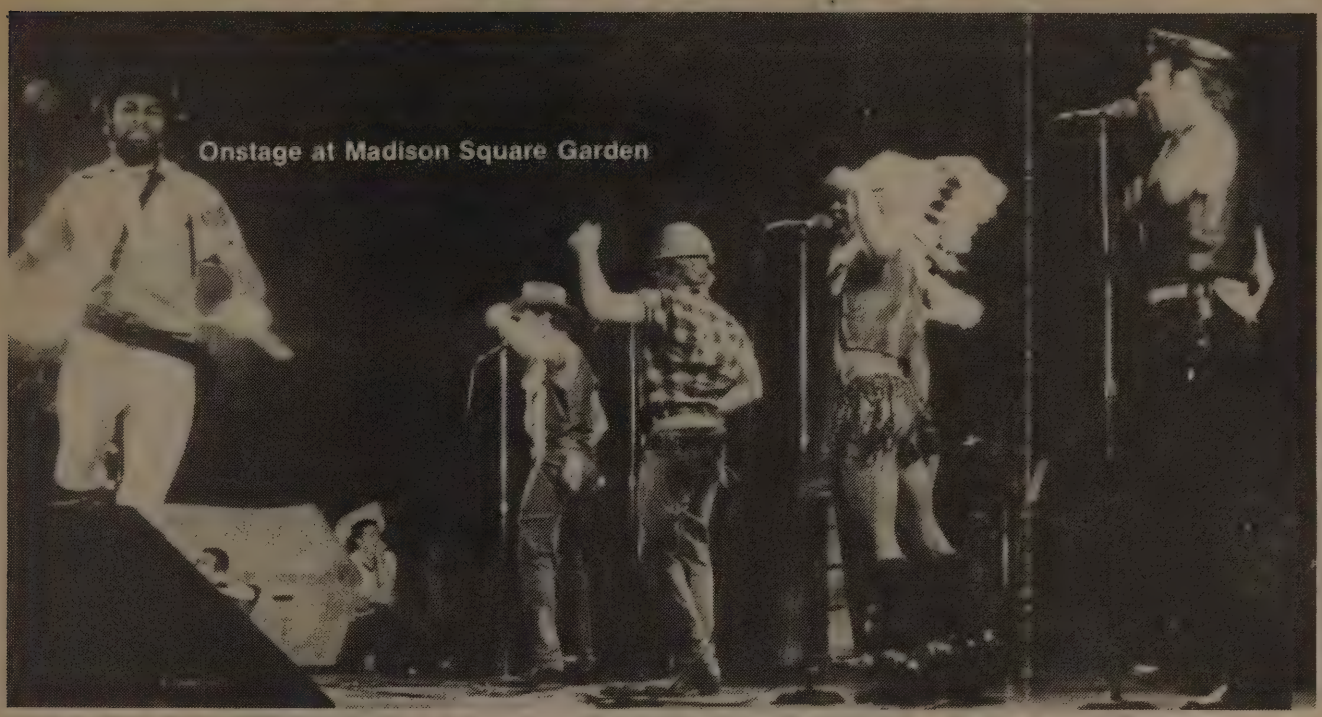
**ALBUM DISCOGRAPHY**
SUPERTRAMP (SP 4665), 1970
INDELIBLY STAMPED, (SP 4311), 1971
CRIME OF THE CENTURY (SP 3647), 1974
CRISIS? WHAT CRISIS? (SP 4560), 1975
EVEN IN THE QUIETEST MOMENTS, (SP 4634), 1977
BREAKFAST IN AMERICA, (SP 3708), 1979

*All recorded on the A&M label.*





# THE VILLAGE PEOPLE



Onstage at Madison Square Garden

Richard E. Aaron/Thunder Thumbs

# WANT YOU TO BE MACHO TOO

"We're examples of the new macho," says Randy Jones who's the cowboy in The Village People's line-up. "We're nice gentlemen. To be macho you don't have to be a chest-thumping ape. You can be sensitive and caring. Women can be macho. Even kids can be macho."

VP and macho and macho have gone together since the start of their career. In fact, if it wasn't for the European concept of American male macho, there probably wouldn't be a Village People. It happened when French disco producer Jacques Morali moved to New York a few years ago. Morali noticed that you didn't have to go to the movies to see macho men, all you had to do was walk down the street. Says Morali's record company in a new release: Morali "observed that the various American male archetypes ... were casually lived out on the streets of (Greenwich) Village — biker, cowboy, cop, sailor, hard-hat, and American Indian. It occurred to Morali that these taken-for-granted figures could be elevated to near idolatrous proportions if plunked on a stage in full regalia and given good music to perform. He felt that a musical group like this would touch something in the collective American unconsciousness."

So Morali conducted exhaustive interviews and selected six men with theater and musical backgrounds: Randy Jones for the cowboy, David Hodo for the construction worker, Victor Willis as the policeman, Alex Briley for the sailor, Glenn Hughes as the biker, and Felipe Rose as the Indian chief.

"With the ideas we have and the wonderful relationships we have with our producer, our record company, and with each other, we're just bound to do bigger and better things," says Randy Jones. He adds, "There are no limits for us."

For all their macho, the Village People had to work hard to establish themselves. Their first album was released in 1977, but it wasn't until their second album, and it's title song, "Macho Man" that they started to roll in the hits which now amount to three platinum albums and a string of gold singles.

With their costumes and their hit records, VP began to work on their stage show — and the result is their most recent success. They've just toured their show to 45 cities with a show that uses special lighting and slides to punctuate their performance with pictures, words, and graphic images designed to stimulate the audience.

"It isn't the biggest show in terms of sheer production size," explains Mark Duffy of the VP's production team. "but it is unusual in combining previously unconnected elements: scenery, multi-image projection, and rock-and-roll lighting. It's also one of the first shows to go out under almost complete computer control. We think it indicates the future direction for continuing growth in disco performance staging."

On tour there are also 50 people helping the Village People stay macho. There are 12 musicians and four buses of stage hands, lighting people, and roadies. Plus there are four tractor trailers: one for band gear, one for their 20,000 watt sound system, and two trailers for lighting and projection equipment. No word if the VP are driving the trucks to keep their macho up between shows.

And how do the Village People relate to all this macho success? Well, their record company puts it for them this way: "They view their stage show as a musical review, their records as innovative, impeccable disco, and their image as one everybody can relate to: liberated, playful, and spontaneous. One thing certain is that the millions of fans the group has amassed in the past year believe in Village People ... their music and message. The group takes that fact very seriously."□

Richard E. Aaron/Thunder Thumbs

**"They view their stage show as a musical review, their records as innovative, impeccable disco, and their image as one everybody can relate to..."**

# GUITARS and AMPS:

Ron Pownall

## TED NUGENT

Although Ted Nugent has interesting guitar fantasies like the guitar gun on his recent album cover (only a painting), he has one favorite guitar for live performances. Ted plays a Gibson Birdland which is a hollow bodied electric. Ted rocks out with the Birdland through eight Fender Super Twin Reverb amps and eight Dual Showman Reverb speaker cabinets.□

## WINGS

*Drummer Steve Holly:* For the first Wings tour I'll carry the stuff that I need, which is quite varied. But I basically use a five or six tom-tom set up, single bass drum, snare drum, a bunch of Rototoms I use on a couple of things, timbalis ... I use a fairly large amount of equipment. Not just to be flashy, but because that's the way I get the sounds, it's very varied.

*Guitarist Laurence Juber:* In the studio I use a Stratocaster which I've got Schecter electronics on. I also use a 1958, dot inlay, 335 Gibson, and a Gibson Les Paul. The difference between Fender and Gibson is a bit difficult to talk about, because it's on a very kind of technical difference, and on another level it's a feeling difference. The thing about Les Pauls is they're a very fat, very heavy sound. Strats are a thinner, more cutting sound. I don't really need the Schecter electronics, but it's kind of useful. I never really use the boost on it anyway. I use it just in the regular setting — it sounds like an old Strat.

I've been thinking about getting an Alembic pre-amp, but I don't really need it because I use a Mesa Boogie amp now. For soloing you've got the lead stuff set-up. I've also been using various old Fender amps, and English Hi-Watt, and a Marshall, just kind of experimenting. But the Mesa Boogie's the best of the lot.

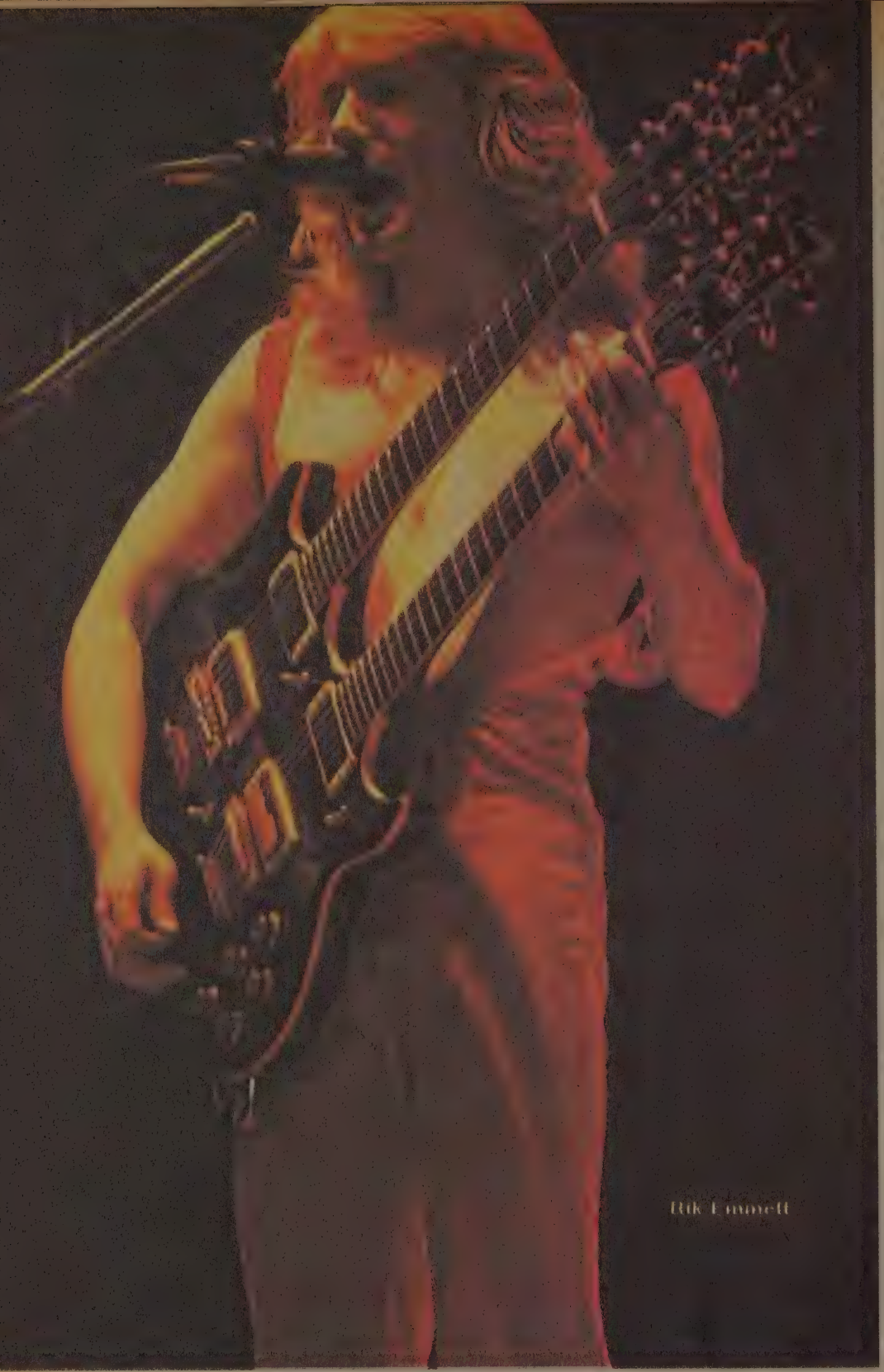
*Paul McCartney:* "Paul's main amplifier that he always uses for guitar, not everybody realizes that Paul plays guitar," explains Laurence Juber, "He uses an old Epiphone Casino and a Vox AC-30 amplifier. he never changes from that, that's his standard. For basses he uses his Rickenbacher. He's also got a new Yamaha, which was specially made for him. When we record his bass we use both the amplifier and a direct feed, you can mix the two that way."□

# TRIUMPH BREAKS THE SOUND BARRIER

## Fasten Your Seatbelt For Mega-Decible Power Chord Rock

In the Fall of 1975 three rock musicians on the Toronto club circuit pooled their adrenaline into a pure energy band they named Triumph. Fed up with the manipulations of the music business and the timidity of new bands bowing and scraping before the powers that be, Rik Emmett, Mike Levine, and Gil Moore decided to play it their own way, or not at all. Triumph was to be loud, tight, powerful, and uncompromising. If the older men who run the rock business didn't like it, too bad. What mattered to Triumph was their music and their audience. They understood that the true spirit of rock and roll was the only sensibility that mattered if they really wanted to be a great rock and roll band.

Some critics argue that power trios are *passe*. Cream, Hendrix, Blue Cheer, even Grand Funk Railroad belonged to another time, how can anyone hope to continue their tradition in an era when musicians are busy turning




down their amplifiers? As Triumph found out, the answer has to do with the spirit of rock. Play loud and hard, be really good, and tell anybody who wants it turned down to beat it.

Triumph laid it on the line with their music. They built their stage show and their following through the clubs and concert halls around Toronto, eventually selling out Toronto's 25,000 seat stadium, and they put every penny they made back into making Triumph more powerful.

Triumph drummer Gil Moore says he, Mike, and Rik were absolutely aware of what they were up against when they formed the band. "All of us played in bands with more players," he says. "In a band with even four pieces, there's room for somebody to lay back some of the time. If you have a headache and you don't feel like it, just for a minute, you can kind of lapse into a little bit of a recess while you're playing. You can't do that in a three piece band.

"You're on the line from the minute you walk onstage and if you mess up anything you louse it up for the other two guys in the band — it feels like the foundation just fell out. It doesn't matter which one of us it is. If any one of us play a bad show, or let up in intensity, or energy input, into what's going on for a second, it's really apparent to the other two guys."

Gil points up the reason why a guitar, bass, and drum trio is worth the energy. "A three piece band is much more emotional onstage than a larger group. It has to be. It's also way more challenging as a musician in that environment, it's like you're writing your final exams all the time."

As for the intent of Triumph, Gil remembers back to the band's beginnings when he and Mike Levine got together in Toronto. "Both of us were sort of quasi unemployed, we were both at a stage in our musical careers where we didn't really know what we were going to do. A couple of times we talked about forming a really aggressive three piece rock group. We decided, 'Hey, it'd be a great thing to try. It probably won't work, we're probably batting our heads against the wall, but if we believe in ourselves, then what the hell, let's go for it, you only live once. So we just kind of dug our heels in and we just decided we were going to be better than everybody. We had the intent from the beginning: Fuck the music business, this band is going to do it no matter what."

Gil sees that the band started with a chip on their shoulder against getting caught up in the frustrations of trying to make it in the rock biz. "We had the attitude when we went out and played our first high school dance that we should be working at Madison Square Garden. We just adopted that really, really aggressive stance on the whole thing."

For the last year Triumph has been a headline band. Except for more lights and more amps, Gil says the band basically "does the same thing now that we did from the first rehearsal". And the lack of compromise has worked.

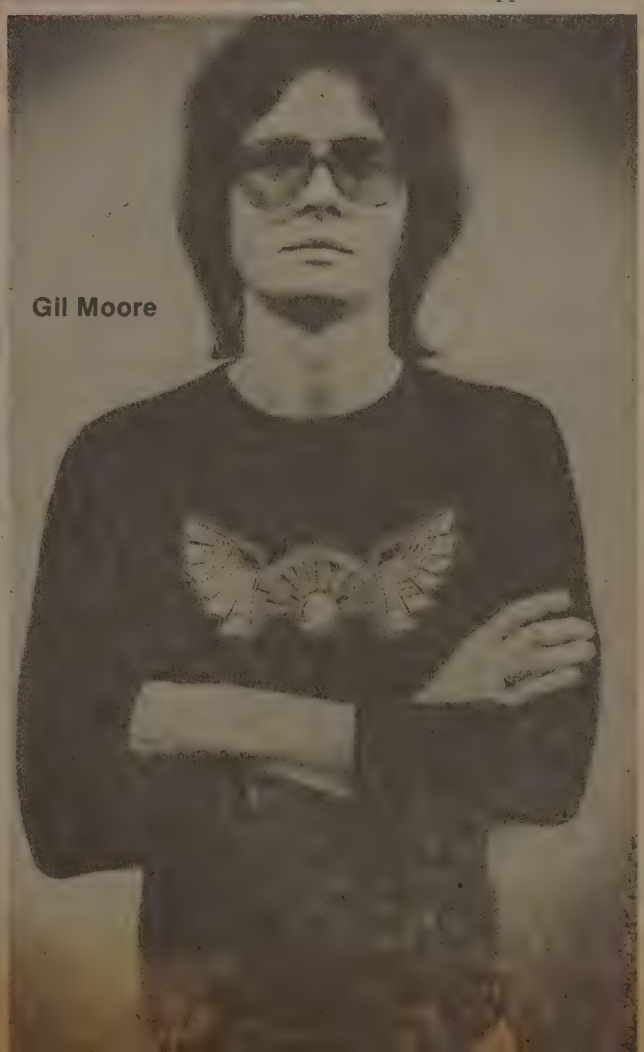
Like every band, Triumph must translate their live power onto records. They released two albums in Canada, and then two albums in the U.S. It was *Rock And Roll Machine*, their first U.S. album that brought them their first international attention. More recently they've released a second album worldwide, *Just A Game*.

"We don't really restrict ourselves musically," Gil says, talking about the new album.

"When we go in the studio, we just record the best songs that we are capable of writing, regardless of what format they are. Because the group is from a really diverse background. Mike and I are really soul brothers, we played in the heydey of James Brown and Sam and Dave.And after that I played blues for about four or five years. Meanwhile, Rik hasn't had any of that blues background at all. He was brought up on Deep Purple, and Yes, and that kind of thing. So, because the inputs from the three people are remote from each other, we don't really try to format ourselves. Like the song 'Suitcase Blues' on *Just A Game* is an example of a song that the record company was pulling out their hair when we told them we were going to put that on the album. But we just figured that the people who know anything about music that like Triumph will like that song, because it's a good song."

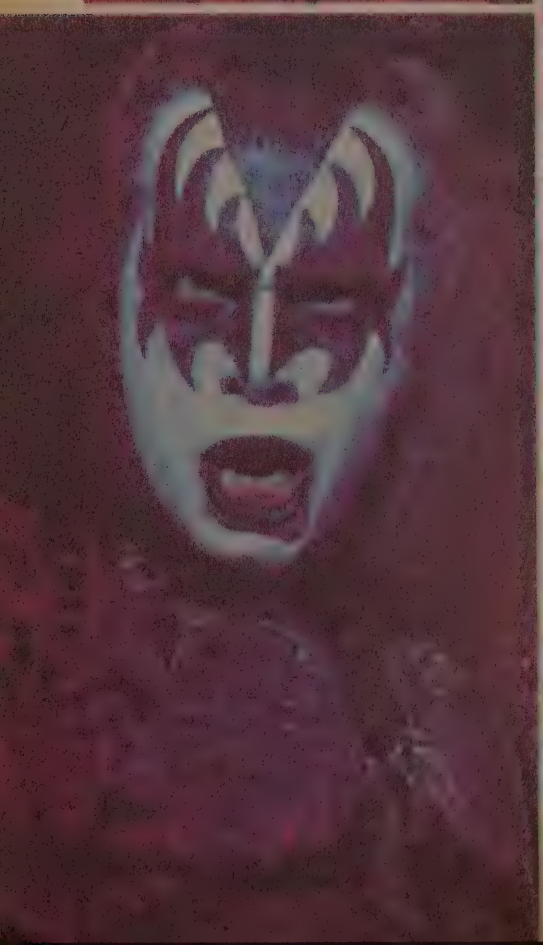
The band sets their own schedules, and does it their way. Right now they plan to tour until November, and then take three or four months off. During the off time they'll record another album and rehearse their stage show. Gil explains, "I think at that point we'll really change our set-up, probably have to go to flying our sound system which we don't do now."

In fact, Triumph is unusual as a band. "We worry about everything," says Gil. "We started out managing ourselves. We had managers for about a year, but we fired them because they drove us crazy. We manage ourselves now, absolutely by ourselves. We have a complete production staff that handles getting the trucks from show to show and getting set up. We have a really good tour manager. And then between us all, the various members of the group know a lot about the group, because we built it from the ground up. No one got in when the ball was already rolling. We started from the days of packing our own equipment, so each guy is really into the band, because it's like his band. There's none of this where there's a guy who's paid a salary to work. This is like our band, it's our life that's on the line every day. When I wake up in the morning at nine o'clock I think what's happening to my band. It's funny, being in a band that's doing what we're doing, you pretty well have to live your life for the band, because if you don't it won't happen."□


Gil Moore

# THE KISS SUPER SHOW

Back in the early 1970's when Kiss first formed the concept of rock theatrics was something people talked about in disapproving tones. Sure Alice Cooper and David Bowie had shows to watch as well as listen to, but they were the exceptions. When Kiss came along with their costumes, make-up, flashing lights, and blasts of fire most music 'insiders' didn't think they had a chance. Now, seven years later, Kiss is part of the rock establishment and their latest 1979-80 show is setting the standards for what rock theater should be. These days, every band that can afford it has their eye on their own super show, and as Paul Stanley of Kiss recently observed, many of the bands who laughed at Kiss in the early days are now copying the whole idea of the Kiss show. But Kiss doesn't mind the competition, because they're the originals and they don't seem to have any trouble staying at least two giant steps ahead of the rest.□



ALL PHOTOS BY BOB GRUEN

# PETER FRAMPTON FINDS THE RIGHT TRACK

Richard Aaron/Thunder Thumbs

## THE HIT PARADER INTERVIEW: PART TWO

### by Deane Zimmerman

*In Part I of this interview, Peter Frampton reflected on the past few, turbulent years and candidly discussed the problems he's faced since the unprecedented success of his live album.*

*Despite the difficulties (disappointing reviews for the follow-up album, I'm In You, an unfortunate film experience, and the breakup with Penny McCall), Peter is optimistic and looks to the future with a renewed sense of confidence.*

*HP:Is "I Can't Stand It No More" Peter Frampton going disco?*

*Peter:*No, it's not disco — it just has a funky dance beat. Anything that's danceable these days is called disco. I never thought of it like that until someone said to me that it's got that disco beat. But it's not a disco record, I can't see it on the disco charts.

The second track on the album ("Get My Feet Back On The Ground") isn't disco either but it has more of a disco flavor to it... If they think "I Can't Stand It No More" is disco then whewww, I can't wait to release some rock & roll ones as singles.

*HP:Were you very disappointed with "Sgt. Pepper"?*

*Peter:*Yes, of course I was. I'm glad that a lot of kids that have written to me said they really loved it and I'm glad that they got enjoyment out of it but it's not really the direction I want to go into for films. I knew that halfway through when we were doing it. I really feel strongly about "Sgt. Pepper" — it was a mistake to do it and I think the Bee Gees have said this too. But I made the mistake...

The whole thing was very badly put together and it's a shame. There's no story to it, each scene was virtually made up as we went along. I didn't act, there was no acting in there... It could have been done very well. I thought that some of the music was really good, especially with the help of George Martin, who's a dear friend of mine. In retrospect, I don't think anybody should every try and re-do a Beatles' thing again. I'll stay about a million miles away...

*HP:Has it soured you towards films?*

*Peter:*No, not at all. I'm with a terrific film company, Orion, and I'll probably do a movie toward the end of the year after I finish touring. We're working on something at the moment where I'll play someone in the music business, but that's not what it's about. It's a remake of "It Happened One Night" (the award-winning Claudette Colbert, Clark Gable film), but the roles have been changed a bit. It's a terrific idea and if the script is right and I have full artistic control, I'll do it. Otherwise I won't.

I don't really want to play anybody in the music business — I'd like to go the oppo-

site way otherwise there's no challenge in it because I've got to end up playing a little bit of myself and I don't really want to do that. If I'm going to act, I'd like to act.

*HP:Have you ever done any real acting?*

*Peter:*Yeah, I did one episode of "Black Sheep Squadron" which was terrific fun. Eight days of probably the best time I've had in a long time. I mean, just hilarious, the whole week — it was fantastic.

*HP:Was there anything you enjoyed about making "Sgt. Pepper"?*

*Peter:*I had fun — there was so much waiting time involved that you *have* to find ways of enjoying yourself. The Bee Gees and I had bicycles and we rode around the set, we had a great time. But that's the way of movies, isn't it? There's always a lot of waiting around, but I can see there being a lot less waiting around if it's done right but I don't want to get screamed at by anybody — I have no experience compared to all the great actors, I'm not anywhere in their league or anything. I'm just beginning and it would be nice to do it quietly but I can't because anything I do is going to be picked on straight away. It's a very difficult situation. That's why I have the final word on whether I do this movie or we go for something else. If it's not right it's not right. I don't have to do it.

*HP:After the accident, was there anybody in your life who really helped you and gave you the support you needed to pick up your life and get back to work?*

*Peter:*My family — my brother and my parents. After all these years of being away from home, and not seeing them except for once a year, I suddenly realized what they meant to me and what a family's all about. In times of need you just cling together; my mother sat beside my bed and when I'd fall asleep she'd go back to the hotel around the corner, then she'd come back in the morning. I was going through incredible mental, emotional things that you can't really explain.

You go through a period where you rebel — you don't want to live with your parents — I left when I was 15, 16 ... it wasn't very cool at the time, we weren't getting on and then gradually things got better. But to be honest, the accident — I couldn't believe how much I needed my parents at that point. I remember the one thing I said in the jet coming back from Nassau when they came to get me from the hospital, I said 'Please ring my parents, do not let them see it

Mark Weiss

**Frampton and his dog, Rocky**

Mark Weiss

Richard Aaron/Thunder Thumbs

**"I don't really want to play anybody in the music business..."**

on the tv or in the paper'.

They just came over straight away on the Concorde and stayed for three months. We had a lot of fun — I've never had that much fun with my parents since I was a kid, but on their level. I'm no spring chicken, I'm not a teenager anymore, and we're all on the same level. I had an amazing time.

*HP:How has the experience changed you?*

*Peter:*Now I laugh at a lot of the small problems I used to have that used to really bug me and bring me down. Those sort of things just don't mean anything to me anymore, I don't worry about them. Like everyday problems that really piss you off, they don't bother me at all now. The most important thing is that I'm healthy, I've put on a little weight, ha ha ha, and I'm enjoying life and enjoying my music. I never want to get off the track again...

*HP:Would you describe yourself as a "private" person, or are you the outgoing type?*

*Peter:*Yes, I'd say I'm a very private person. I try to be. Well, you wouldn't think so when — well, they're loading the truck right now, but my whole crew lives all around me, my band and my road managers — they live in my house whenever they want to but it's a closed little family... It's taken a long time to get that family together — people who respect you and you respect them. I think we've probably got one of the best crews on the road, I've been with some of them for 5 or 6 years. Apart from that I'm a very private person — we go out and get privately ... ha ha ha

*HP:Is there anything you can say about the situation with Penny?*

*Peter:*We got over all the craziness, and I'm very relieved. Now Penny and I can talk without our lawyers telling us what to say, which was ludicrous. I mean, we were happy at one time, and we're still friends.

The whole thing was going on while I was trying to make this album — that was the unfortunate thing. I had to just put it out of my mind... It seems that every time I do an album I'm destined to be in dire straits — sorry guys, ha ha ha. That probably helps, I don't know.

*HP:Do you think you need that emotional upheaval?*

*Peter:*I think a lot of people find it easier to write sad songs than happy songs but I much prefer to write happy ones. When there's an upheaval it seems to be that a lot of sad songs come up and then when everything goes right, then it's all happy songs. Virtually all my songs are about what's happening to me at the time.

*HP:But the songs on "Where Should I Be" seem to be very happy.*

*Peter:*Yeah, the lyrics are very positive — some of them are positive happy and some of them are positive unhappy, if you know what I mean. "I Can't Stand It No More" is obviously glad that the situation is over and there's one called "It's A Sad Affair" — which is sort of it's very sad that these two people — it could be any two people but it happened to be me and Penny — that we are finished and it's much better that we are finished because we were driving each other crazy, but it's very positive in the way that it's 'what are you going to do?' There's nothing left to say, you know. That's the way it's going to be.

*HP:Has the situation made you more cautious about getting involved again?*

*Peter:*Girls have to sign little pieces of paper when they walk through the door now, and they're checked for the silverware when they go out, ha ha ha.

No, I'm not really going out of my mind looking for a lasting relationship but I'm making a lot of friends and marriage is the last thing on my mind at the moment. I'm sure it hasn't really affected me in that way at all really. I'll just be a lot more careful in what I do from now on. That's all.

I'm always interested in new experiences and this was a new experience!□

Mark Weiss

HIT PARADER

Richard E. Aaron/Thunder Thumbs

## POSSIBLE TITLES FOR THIS STORY INCLUDE THE FOLLOWING:
## "THE SOUND OF ONE WING FLAPPING"
## "WHY DID THE CHICKEN CROSS THE ROAD?"
## "WHICH CAME FIRST, THE WING OR THE EGG?"

"The most difficult task the rock journalist will encounter is the titling of the Wings' story. The student must resist the temptation to make fun. Of course, one wonders what Paul McCartney was thinking of when he picked that name. But the fact remains that continual levity with the Wings' story headline is not advisable."

*— Prof. Jacques LeFrouchette*
*Chairman, Rock Journalism Department,*
*Bob Diddley University, Las Vegas, Nevada*

## POSSIBLE TITLES FOR THIS STORY INCLUDE THE FOLLOWING:
## "WINGS' NEW ALBUM"
## "WINGS MAKE ANOTHER RECORD"
## "WINGS BITE DOG AFTER BEING ATTACKED BY WOODPECKERS"

Old professor LaFrouchette was right. (God rest his soul, he had heart failure during a Ted Nugent concert.) One can't always make jokes about rock stars. But I often wonder what he would have said now that Paul McCartney himself seems to be making wing jokes; Like calling the latest Wings' album, *Back To The Egg.* Has McCartney himself begun to realize how difficult it is to keep from being irreverent about a band called Wings?

## POSSIBLE TITLES ARE NOW NARROWED DOWN TO:
## "WINGS GO BACK TO THE EGG"

Paul McCartney is an odd duck in some ways. He is almost certainly the Gilbert & Sullivan of the second half of this century. He stills knows a bit about rock and roll and crowd control. He is prolific and seems to enjoy life as a rock star. But when he titles an album *Back To The Egg,* it's worth considering just what he's implying with a title like that. Is it a Wings' joke? Or a re-establishment of the band's recording days on British soil? Or a dreary prediction on the future of mankind? Or some of each?

Perhaps Paul and the band have felt that they were going back to the egg themselves. To make a new beginning, in a way. Two new members have been added to the Wings line-up: guitarist Laurence Juber and drummer Steve Holly. Juber and Holly played on the new album as well as being part of the new live show. Paul

has also spoken of returning to small clubs as The Rolling Stones and Aerosmith have done. "Denny and Linda and I enjoyed just turning up and playing when we began the band. I'd like to do that later in the year, just show up and play at places that will have us," says Paul. Is he looking for the path that will lead him back to the egg?

Wherever he's leading the band, it's certainly not into an escape from reality. Paul was asked if he was planning to include his hit "Goodnight Tonight" on the new album. His response shows his forceful determination to do things his way. He says, "The various record companies told me we could sell more records if a hit single was on the album, but I really don't make decisions that way. We left 'Mull Of Kintyre' off *London Town* even though many countries wanted it on, especially in Europe. I'm making records, I'm not running a record store. There is only one place on the track listing 'Goodnight Tonight' could go. If it sounds right in the final mix, I'll put it on, otherwise it'll still be a single, but that's good enough. We used to keep singles and albums separate in the sixties, anyway."

The sixties?! Now they were an egg of a different color.

To record this new album, Wings returned to England. Their previous album had been recorded floating in the ocean in three yachts equipped with recording gear. For *Back To The Egg* they rented

**Acoustics in the castle, squeeze box on the farm...**

RETNA

**Denny Laine, Wings' talent scout ...**

Lympne Castle near Canterbury for a month.

The recording at the castle was fun. Songs were recorded in the kitchen with the synthesizer next to the stove; Paul did acoustic guitar solos on the spiral staircase, and everybody had a good time.

Paul also recorded some of the album in a barn on his farm in Scotland. This included a squeeze box solo in the garden with the long mike wire running back to the studio.

When they worked at the Castle they tried to keep it a secret from the local people. "Nobody knew it was us," says Paul. "At least, they didn't let out they knew. Everybody knew, but they called us the electricians."

Very 1984 in a way, The Electricians. Not a bad name for a band. Think of the shocking headlines we could put over stories about them!

A NEW PAIR OF WINGS

The two newest members of Wings (the band) are Laurence Juber and Steve Holly. Both are experienced musicians with impressive credits going for them. Recently they flew to New York to talk about their decision to accept the invitation to join Wings on a permanent basis.

"This time around it's very important that there is a band," drummer Steve Holly explained as he talked about the new Wings line-up. "If you listen to the album you'll be aware that there are few differences there. We both like to think that we've contributed our fifth shares each to the band. Laurence came by studio work as a session player. I went the other way. I stayed in performance for a long time before I went in the studio. I had several bands, toured for a long while, then wound up backing Kiki Dee with a band, and through that Elton John asked me to do his album *Single Man*. And at the same

thought well this guy can handle the gig."

Both Steve and Laurence admit that it took some adjusting to play with Wings ... most especially with as talented a musician as Paul McCartney.

"When I first started working with the band I had this thing where I felt, well, okay, Paul's a great writer and everything," remembers Steve. "So he'd come up with a song and I'd say okay what do you want me to play? I basically started out by playing around what he thought would fit. Then, in retrospect, a couple of months after that when we were in Abbey Road, I listened to the stuff, and I thought well if I'd put my own style into that it could have been a lot better. So I re-recorded the drums on the first three songs we'd recorded. From that day on I've had like virtually total say in what I play. It's now starting to really work well. It's pretty much of a cooperative thing.

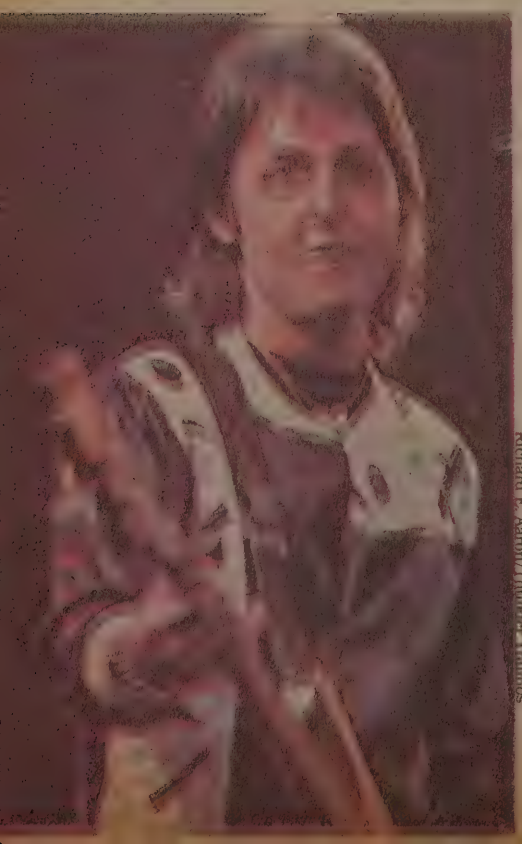
"The biggest thing it did for me, and the biggest gain I had as a musician, was simply the fact that I wasn't limited by the clock anymore. It's a bit like playing in your own favorite band. I got the chance to try anything and everything I wanted to try. No matter how long it took. So it gave me real artistic freedom which I'd never had before."

Steve admits he had some fears about joining Wings. "In truth the only question I was asking myself seriously was whether or not I could add anything. Because Paul's a pretty competent drummer. So they could carry on. Obviously they'd have to take a drummer to do a tour, but I didn't want to just be part of a backup band. Paul was adamant that he wanted it to be a band and not just a pickup group. It's working out really well. So that was the

(continued on page 62)

Michael Putland/Retna

**McCartney, the master 'electrician'...**



Richard E. Aaron/Thunder Thumbs

time I was asked to join Wings."

Wings member Denny Laine was responsible for finding Steve and Laurence. Says Steve, "It was basically due to Denny, the talent scout. He hangs the whole thing together one way or another.

"I had a clue from Denny in October 77. That was just a rumour at the time. I knew that things were getting uneasy because Paul liked to live in the UK, and Joe was longing to be back in the states. So round about January, Denny asked me if I could go and give him a hand on demos he was doing of his own material. We both went into Ringo's studio, and spent a week there, put down five or six tracks. Paul heard those, Joe had split back to the states by then, they needed a drummer. They didn't really want to go through the whole rigamarole of auditions again. I got asked down to Soho Square which is the Wings' office in London and we played in the basement for the first afternoon. That extended to the second afternoon, then the third afternoon, and eventually on that weekend Paul asked me if I'd like to join the band."

Laurence Juber got asked to join after he worked with Denny. "I worked with Denny on a tv show and we got on well," says Laurence. "He must have obviously

**Wings have three drummers ... Paul, Denny, and Steve...**

# AEROSMITH 80

"There have been a lot of rumors about my leaving the band, but that's just not true." Joe Perry says it and it's true. He's not leaving Aerosmith. He is, however, doing a Joe Perry solo album when Aerosmith finish their current group album. "We're doing the Aerosmith album right now, but I will make a deal shortly to do my solo album."

That's big news for Aerosmith fans. First that none of the band are slipping out of the saddle, hanging up their six shooter, and calling it a day. Second that the dream on boys are actually in the studio working on a new album with new songs and styles (although the band has been known to hole-up behind the board for months before such opi are pressed to plastic). Third that Joe Perry, lead guitarist extraordinaire, has plans of his own.

"Aerosmith albums let me have the freedom that I want, so there's no complaint there," says Joe during a break from recording that led to Dmitri's, his favorite New York restaurant, for a fish dinner and a chat. Sometimes Joe dresses in white and doesn't smile. This evening found him in all black, and smiling. "It's just that I have a bunch of songs I want to get out now — I've been sitting on them for a couple of years."

Joe calls his solo album plan the Perry Project. He admits it's "hard to say" how it will turn out. But as he goes into the project, he's more than sure he wants to do it. "I've been wanting to do a solo album for a while. I feel I have a

Ron Pownall

**"Look, I feel strongly about Aerosmith because I put nine years of my life into it. I want to keep doing it as much as I can. It's my first love..."**

Ron Pownall

surplus of material that I want to get out."

Since Joe's playing and music are central to the Aerosmith sound, the solo project won't disappoint Aerosmith fans. It will have the hard rocking integrity that he's known for. But it will also focus on elements of Joe's personality and style that aren't fully developed within the framework of Aerosmith albums.

"In some ways it will sound like Aerosmith," he says. "And in others it will sound a lot different. Obviously, it will be more guitar oriented. I may do a little singing on it, possibly even play the bass on a few songs."

As we talked it was obvious that the Perry Project was just coming out of the formative planning stages into reality. Joe has had the project in mind for some time, he's thought it out enough to know he wants to, has to do it, but until he takes the time from Aerosmith to actually start up, not all of it will be completely in focus. After all, he's got his responsibilities to Aerosmith to think of, both on tour, and in the studio during work on this new album.

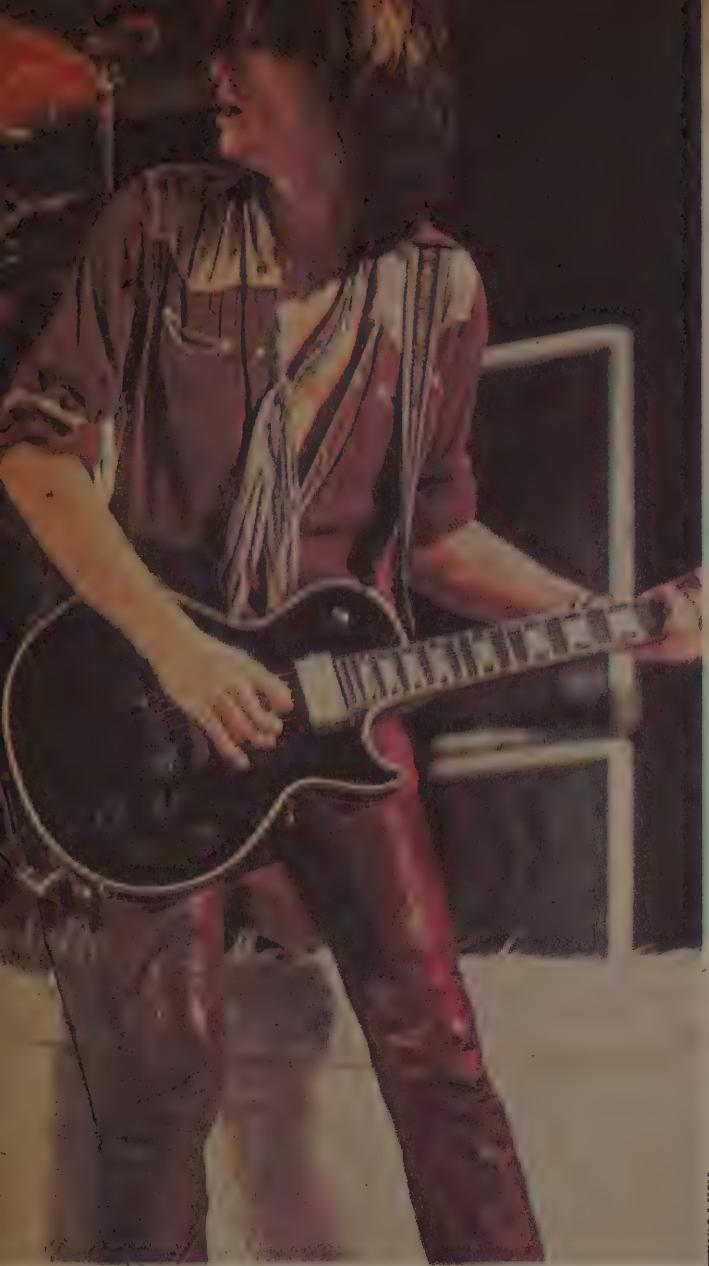
"As I see it now," he explains, "I think the album will be one third instrumental, one third me singing, and one third someone else singing."

This "someone else" is of course an intriguing statement, but at the moment Joe won't go any further in than to say there will be another singer on his album. He won't reveal who the someone else is, nor will he say who he had in mind for the rest of his album band. But he makes it clear that the other members of Aerosmith (they know about

None of the band are slipping out of the saddle, hanging up their six shooter, and calling it a day.

Ron Pownall

Ron Pownall



Ron Powrall

**"I can't compare what I'm going to do with anything that anyone else has done. I don't even know what genre it's in, because there hasn't been anybody who, up to now, has done anything remotely like it."**

his project and wish him well) will not be involved. After all, it is Joe Perry solo.

"I can't compare what I'm going to do with anything that anyone else has done," he says. "I don't even know what genre it's in, because there hasn't been anybody who, up to now, has done anything remotely like it."

In searching for comparisons to explain the basic senses of the solo album, Joe says, "Ron Wood has done something similar in that he did his own album, and stayed in the Stones, but he's a different kind of guitar soloist and songwriter than I am."

There's no simple speculation as to how Joe's album will turn out, or what it will really come down to when he starts to record it. Joe will obviously write the songs and play the guitar, and as he admits, do some singing and play bass on some cuts. But that still leaves openings for other singers, guitar players, bass player, drummer, and perhaps other musicians in the keyboard, synthesizer, percussion, and background harmonies areas. Also, since plans for the album have yet to be formalized, there's no definite word on where it will be recorded (New York City like Aerosmith, Joe's home studio, lots of different places) and exactly how it will be put together. Since Joe can be private and secretive about his activities until he's sure he's done what he wants, there's every possibility we won't know just what happened with who and where until the album is nearly complete. But the energy and attention that Joe is giving to the album leaves no doubt that it will be something special — something more than just a solo album by a guitar player who wants to blow off a little steam on his own.

Although the other members of Aerosmith are secure enough in their and the band's success to simply wish Joe well on his solo project, there is a natural curiosity among outsiders as to just what Joe's album will mean to the future of Aerosmith.

Joe is quick to answer these unspoken thoughts in his usual straightforward manner. "Look, I feel strongly about Aerosmith because I put nine years of my life into it. I want to keep doing it as much as I can. It's my first love, it's a club that I've been in for a long time and I don't want to quit it."

As much as this attachment to Aerosmith is a permanent bond, Joe can forsee the time when he might tour as a solo artist in much the same way he'll record as a solo artist. "If I do bring a band on the road, it will be arranged around Aerosmith's tours. And if my solo album really took off, I still think I can be big on the solo end and work in Aerosmith. Actually, all that can do is help Aerosmith." (Material from Lisa Robinson's Rock Talk).□

## ROCK ACTION

**CAPTION** **It's always a hot night at Max's Kansas City when Johnny Thunders (left) steps on the stage and the Heartbreakers do a set. But it was a double special event for the sold out show when Philipe of the Senders made a guest appearance. Watch for the Johnny Thunders and Heartbreakers albums at your record store, and if they haven't got them, tell them to order them.**

# THE CHEAP TRICK STORY

"I think that our image helps us out because it sets us apart from other groups. It never was a conscious thing where we said, 'You're gonna dress like this and you're gonna look like that,' though. That can't happen. To have people playing and being in a group and to be serious about what we're doing, you can't force an issue like that. For sure."

— Rick Nielson
Hit Parader Interview
March 1978

Len Kaltman

**The band poses for a publicity photo, combining humor and sexiness. Speaking of their audiences, Rick says, "We want them to say, 'Gee, this is really worth our money'."**

Len Kaltman

**1976-77. Cheap Trick's formative years. Based out of Madison, Wisconsin, and playing no matter what. Rick Nielson: "...we worked 300 nights a year before we ever signed a contract..."**

Rich Kwasniewski

**Rick and one of his guitar specials. As much as the band likes to look back on all the work they've done, Rick says, "It'd be a treat to hear that people would really care about our past, but right now we mainly talk about what we're doing now."**

Rich Kwasniewski

**Rick and Tom Petersson joke for the cameras in their hotel room before the show.**

Hiro Ito

**Tom onstage. Tom and Robin are the Cheap Trick sex idols, always have been, and the band admits it, although they're more concerned with the music they make.**

Rich Kwasniewski

**Rick Nielson, chief Cheap Trick zany, also an accomplished guitar player. "I think our image helps us out because it sets us apart from other groups."**

Jim Houghton

**Tom Petersson relaxes during a photo session with Jim Houghton for promopix to promote the second Cheap Trick album.**

**Onstage. The Cheap Trick show started with them doing 30 minutes as an opening act and dreaming of the day when they'd headline and do what they wanted. Now the time has come, and with their *Dream Police* album and show the band is seeing that the fans go away smiling.**

Jim Houghton

**Robin Zander. Robin is a strong counter-part to Rick and Bun E. Carlos' antics. Says Bun E. "A lot of people thought we were a comedy group when they saw the first album. But we're pretty honest about our image, because the four guys in the band that are portrayed are four actual people offstage, the same people."**

Roberta Bayley

**David Johansen poses for a party pic with Rick when the band threw a bash in New York City to celebrate a sold-out show.**

Jim Houghton

**Rick steps into the picture. Before Cheap Trick, Rick was in other groups in the mid-west and Chicago area. Says Bun E. of Rick and the other Cheap Trickers, "We have fun, and the audience has fun, we're just an honest rock band."**

## CHEAP TRICK FAX

Band formed sometime in 1974.
Signed their recording contract in 1976.
First album, *Cheap Trick*, released in 1977.
Second album, *In Color*, released in late 1977.
First charted single, "I Want You To Want Me," released in late 1977.
Toured Japan for first time in March-April 1978.
Recorded at Budokan during that tour.
*Live At Budokan* released in February 1979.
Second tour of Japan March 1979.
Next release, studio album, *Dream Police Fall* 1979.

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## WHERE WERE YOU WHEN I WAS FALLING IN LOVE

*(As recorded by Lobo)*

SAM LORBER
JEFF SILBAR
STEVE JOBE

When your eyes met mine
I knew that I had better play it cool
I'm doin' my best tryin' to resist
'Cause I ain't no fool
Where in the world did you come from baby
You waited just a little too long to look my way
Now it's a little too late.

Where were you when I was falling in love
(I was lookin' for you baby)
Where you were when I was falling in love
(Lookin' for you baby)
If I'd ever looked in those eyes before
We'd be together tonight I'm sure
Where were you when I was falling in love
Where were you
(Lost and lookin' for love).

If I'd have met you sooner
I'd be talkin' to ya and playin' the game
But the best thing for me to do is get up and leave without knowin' your name
It might have been somethin' special baby
Somethin' only people in love could understand
Like this ring on my hand.

Where were you when I was falling in love
(I was lookin' for you baby)
Where were you when I was falling in love
(Lookin' for you baby)
If I'd ever looked in those eyes before
We'd be together tonight I'm sure
Where were you when I was falling in love
(Lost and lookin' for love)
Where were you when I was falling in love.


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## AIN'T THAT A SHAME

*(As recorded by Cheap Trick)*

ANTOINE DOMINO
DAVE BARTHOLOMEW

You made me cry
When you said goodbye
Ain't that a shame
My tears fell like rain
Ain't that a shame
You're the one to blame
Oh well goodbye although I'll cry
Ain't that a shame
My tears fell like rain
Ain't that a shame
You're the one to blame.

You broke my heart
When you said we'll part
Ain't that a shame
My tears fell like rain
Ain't that a shame
You're the one to blame
Oh well goodbye although I'll cry
Ain't that a shame
My tears fell like rain
Ain't that a shame
You're the one to blame.


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CATALOG 30¢


## YOUNG BLOOD

*(As recorded by Rickie Lee Jones)*

RICKIE LEE JONES

Take a walk around midnight, in the city
Young Blood is hiding there somewhere
If you're looking for something to do
There's always something happening there.

Like I and Bragger we borrowed a coupe today
Here come Pepe and she's got a friend in a Chevrolet
But she ain't running
She's walking a little slow
And she ain't crying she's just singin' a little low.

They say this city will make you dirty
But you look all right
You feel real pretty when he's holding you tight
City will make you mean
But that's the make-up on your face
Love will wash you clean
In the night's disgrace.

Find a block where your people can find you
Keep a third eye watching behind you
You never know when you're making a memory
They will wish they were here together again, some day
Kids looking for something to get into
Take a look, two for the movie show
Three in the back row, hold on tight
Remember you might have looked like cool twelve
But your fuse felt just like dynamite.

They say this city will make you dirty
But you look all right
You feel real pretty when he's holding you tight
City will make you mean
But that's the make-up on your face
Love will wash you clean in the night
(Do it, do it, do it).

Take a walk around midnight, in the city
Young Blood is hiding there somewhere
If you're looking for something to do
There's always something happening there
Something happening there
Something happening there.

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## DRIVER'S SEAT

*(As recorded by Sniff 'N' The Tears)*

PAUL ROBERTS

We're doing all right
A little jiving on a Saturday night
Come what may
Gonna dance the day away

Jenny was sweet
She always smile for the people she meet
On trouble and strife
She had another way of looking at life

The news is blue
It has its own way to get to you
What can I do
I'll never remember my time with you

So pick up your feet
Got to move to the trick of the beat
There is no elite
Just take your place
In the driver's seat.

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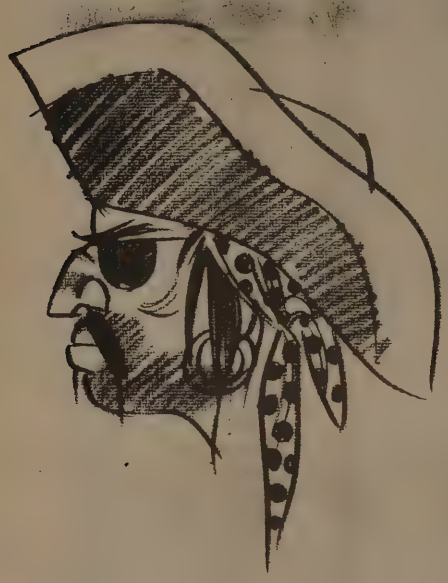

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## BREAK MY HEART

*(As recorded by David Ruffin)*

DAVID GARNER

You lay beside me but you're somewhere else
Who's that look in your eyes
I wanna learn ooh how to make love
Oh I wanna learn how tonight
I need somebody who's somebody to me
Oh how I wish it were you
You say you need somebody
Well I need somebody too.

Break my heart
Set me free
Break my heart and let me breathe
You got to break my heart
Can't you see
I just want to
I wanna be free.

Tell me the truth even though it'll break my heart
Oh you know it's long overdue
Don't you see what you're doing to me
Ooh girl and what you're putting me through.

You got to break my heart and set me free
Break my heart and let me breathe
Break my heart
Can't you see
I just want to be free.

I wanna learn
I wanna learn how to make love
Ooh I wanna learn how to fly
Break my heart and set me free
You got to break my heart
Ooh but please let me breathe
Break my heart
Can't you see
I just wanna
I just wanna be free
Set me free
Ooh break my heart
Let me go
I don't want no more
I just wanna be free.

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## GHOST DANCER

*(As recorded by Addrisi Brothers)*

DICK ADDRISI
DON ADDRISI

Who is this stranger who comes here ev'ry night
It's such a spooky sight he always dances alone
But when he dances the people move aside
They stand there hypnotized
He's got a haunting dance of his own.

I've heard it said once upon a time he had a lover
And they showed their love by dancin' with each other
Ev'ry where they danced the crowd would roar and yell for more
Oh but then something happened and she never danced again
And they say he stayed beside her to the end
With her dying breath she whispered she'd be with him on the floor
He'd feel her in the rhythm and they'd dance once more.

Who is this ghost dancer
You can feel her in the music
Ghost dancer she shimmers in the night
Ghost dancer dancin' to the music in the night.

This lonely dancer acts like he's in a spell
Waits til the stroke of twelve then starts to dance with the shadows and lights
When he starts spinning under the mirrored ball
The beams of light that fall reveal the man has tears in his eyes
And when he moves you get the strangest feeling someone else is there
The way he wraps his arms around thin air.

Dancing cheek to cheek and face to face with empty space
I swear as the strobe light starts to flash there's someone there
Through the haze of cigarette smoke in the air
You can see her ghostly image in the middle of the floor
She reaches out to hold him and they dance once more.

(Repeat chorus)

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## JUST ANOTHER NIGHT

*(As recorded by Ian Hunter)*

**IAN HUNTER**
**MICK RONSON**

**Oh no the fuzz all in a line**
**My oh my I think I'm gonna die**
**And its just another night**
**It's just another night.**

**Got a long black face**
**Who goes there**
**All this reefer madness put a poor boy in jail**
**And it's just another night**
**Yeah it's just another night**
**Oh take it easy boy or it's D.O.A.**
**Chrome on my body and a lot of folks say that it's just another night**
**Hey it's just another night**
**Oh it's just another night on the other side of life.**

**Head one's a sawbones and he wrecked my chair**
**Said how'd you like to do it in a room downstairs**
**And it's just another night**
**Oh just another night**
**Hey now Papa Joe don't you pull my hair**
**All this intrigue it gets me out of my league**
**And it's just another night**
**It's just another night**
**His old man spent a fortune just to get him in**
**But baby boy growed up just as stupid as him**
**And it's just another night**
**Well just another night**
**It's just another night on the other side of life**
**Just another night head down slow**

**I don't like the hotel**
**Let me go**
**Hell's bells give me a chance**
**This Rock 'n' Roller don't.**

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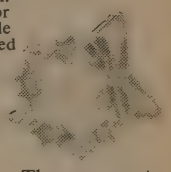

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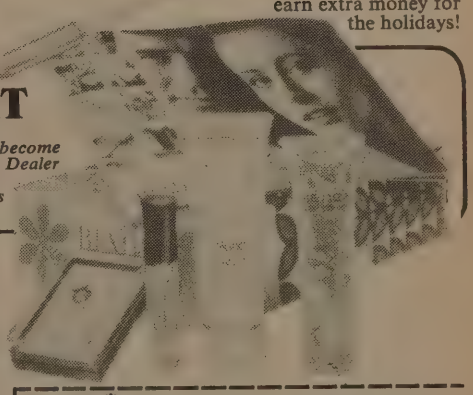

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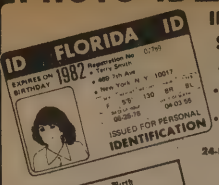


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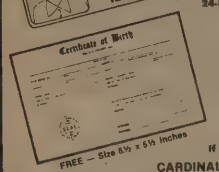


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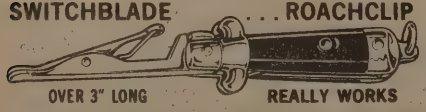

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## DIM ALL THE LIGHTS

*(As recorded by Donna Summer)*

DONNA SUMMER

Dim all the lights sweet darling
Cause tonight it's all the way
Turn up the old victrola
Gonna dance the night away
Love just don't come easy
No it seldom does
When you find the perfect love
Let it fill you.

Dim all the lights sweet darling
Cause tonight it's all the way
Hey baby turn up the old victrola
Gonna dance the night away
Love just don't come easy
No it seldom does
When you find the perfect love
Let it fill you up.

Hey baby dim all the lights sweet honey
Cause tonight it's you and me
No need to worry darlin' cause it's for eternity
Love just don't come easy
This you know I understand
I want to be your woman if you'll be my man
Let yourself go freely and I'll show you things that you've dreamed of
Don't think that your dreaming
We've found the perfect love
And I'm like a cup come fill me up.

Do what you want
You can use me all you want
Take me bottom to top
Don't leave even one drop
No no no.

Do it tonight
You know the moments are right
Turn my brown body white
Come let's dim all the lights.

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## ARROW THROUGH ME

*(As recorded by Wings)*

McCARTNEY

Ooh baby you couldn't have done a worse thing to me
If you'd have taken an arrow and run right it through me
Ooh baby a bird in the hand is worth two flying
But when it came to love I knew you'd be lying.

It could have been a finer fling
Would have been a major attraction
With no other thing
Offering a note of distraction
Come on get up get under way and bring your love.

Ooh baby you wouldn't have found a more down hero
If you'd have started at nothing and counted to zero
Ooh baby you couldn't have done a worse thing to me
If you'd have taken an arrow and run it right through me.

It could have been a finer fling
Flying in a righter direction
With no other thing
Featuring but love and affection
Come on get up get under way and bring your love.

Ooh baby you wouldn't have found a more down hero
If you'd have started at nothing and counted to zero.

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## THE BOSS

*(As recorded by Diana Ross)*

NICKOLAS ASHFORD
VALERIE SIMPSON

Fancy me thought I had my degree in life and how love ought to be run
I had a one-step plan to prove it
A guide in my pocket for fools
Folly and fun but love had to show me one thing.

I was so right
Thought I could turn emotions on and off
I was so sure but love taught me who was who was who was the boss.

I'd defy anyone who claimed that I didn't control whatever moved in my soul
I could tempt touch delight just because you fell for me
Why should I feel uptight
But love had to show me one thing.

I was so right
Thought I could turn emotions on and off
I was so sure but love taught me who was who was who was the boss.

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Is it true the amazing secret of TELECULT POWER

# AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

**And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!**

**Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!**

*Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?*

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim . . .

## "Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you . . .

- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her —out of thin air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

## "How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

*One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time — commanding others to sleep, get up and come to him, talk or not talk — and act according to his silent wishes. It worked every time!*

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument — called a Tele-Photo Transmitter — that concentrates your thoughts, and sends them like a streaking bullet to their destination!

**OTHERS OBEY SILENT COMMANDS!** Writing of the success of this method, one user reports the following experience:

*"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands . . .*

*"I willed her to nod. She stood still and bent her head, I willed her to clap her hands, play a note on the piano, write her name, all of which she did."*

"No one can escape the power of this method," says Mr. Dubin. "Everybody — high or low, ignorant or wise — all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

**HEARS THE THOUGHTS OF OTHERS!** Experimenting further with the Tele-Photo Transmitter, Reese P Dubin soon found that he could "tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

**SEES BEYOND WALLS, AND OVER GREAT DISTANCES!** Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

**MAKES WOMAN APPEAR — SEEMINGLY OUT OF THIN AIR!** With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

*He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there — standing before him, as real as life — was his long-lost cousin!*

He stared and rubbed his eyes, and looked again! There — smiling, with arms outstretched in greeting— stood living proof of the most astounding discovery of the Century!

## Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument — your mental equipment — requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

*When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.*

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire — called a Photo-Form — then sit back, relax, and watch this powerful secret go to work!"

## "Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

*Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning . . . a surprise gift of a pearl necklace, and matching silver bracelets . . . a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!*

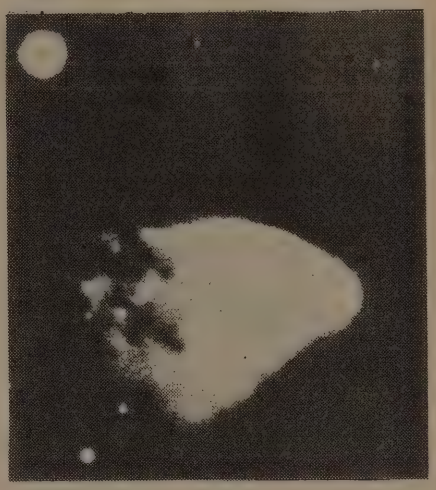
"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love . . . draw favors, gifts, new friends . . . or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others . . . men and women in all walks of life . . . worked every time . . . and it will work for you, too!"

## Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money . . . easily enough to tide him over . . . What made him discover this forgotten cash?

## Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball . . . and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

## Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

## The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few . . .

- **REGAINS HAIR GROWTH!** You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!
- **ROLLS DICE 50 TIMES WITHOUT MISSING ONCE!** As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with $500,000!
- **DISSOLVES ALL EVIL!** You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

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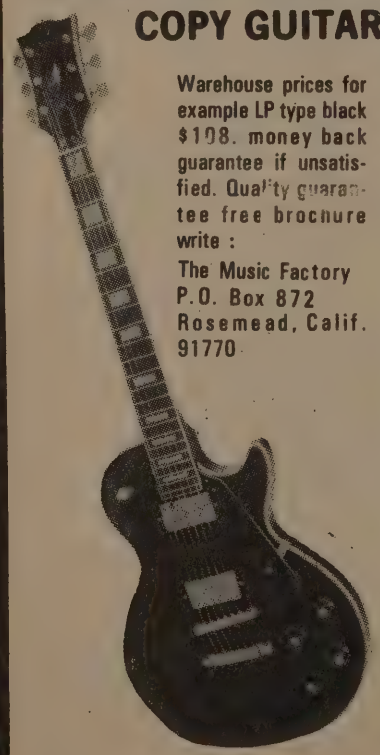

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## SURE KNOW SOMETHING

*(As recorded by Kiss)*

P. STANLEY
V. PONCIA

I've been up and down
I've been all around
I was mystified almost terrified
But late at night I still hear you call my name
I've been on my own
I've been all alone
I was hypnotized
I felt paralyzed
But late at night I still want you just the same.

I've been a gambler but I'm nobody's fool
And I sure know something sure
Know something you showed me things they never taught me in school
And I sure know something sure know something
No one can make me feel the way that you do
And I sure know something uh huh.

I was seventeen
You were just a dream
I was mesmerized
I felt scared inside
You broke my heart
I can still feel the pain
I've been counted out
I've had fear and doubt
I've been starry-eyed never satisfied
But late at night I still need you just the same.

(Repeat chorus)

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## LOST IN MUSIC

*(As recorded by Sister Sledge)*

NILE RODGERS
BERNARD EDWARDS

We're lost in music
Caught in a trap
No turning back
We're lost in music
We're lost in music
Feel so alive
I quit my nine to five
We're lost in music.

Have you ever seen some people lose everything
First to go is their mind
Responsibility to me is a tragedy
I'll get a job some other time
I want to join a band and play in front of crazy fans
Yes I call that temptation
Give me a melody
That's all I'll ever need
The music is my salvation.
(Repeat chorus)

In the spotlight, the band plays so very tight
Each and every night
It's not vanity, to me it's my sanity
I could never survive
Some people ask of me
What are your gonna be
Why don't you go get a job
All that I can say
I won't give up my music
Not me, not now
No way, no how.
(Repeat chorus)

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## OUT THERE

*(As recorded by Evelyn "Champagne" King)*

SAM PEAKE
T. LIFE

You got me out there
I feel like I'm walkin' in space
I feel so out there
Whenever I look in your face
You take me out there
You take me out with your charm
I feel so out there
Whenever I'm in your arms.
Why should I try to hide what I feel
When I know what I feel is so real, so real
Your kind of love is all that I need
And I want you to feel what I feel, what I feel.
Out there
I'm out there, I'm out there
Yes I am, yes I am, yes I am
You got me out there
You've got me under your spell
I feel so out there
When all of my friends could tell
Talkin' baby while I'm asleep
You change my whole personality
You got me blind baby
You're all I can see
I've only got one responsibility
You give to me a love so strong
And I know nothing could go wrong.
Your kind of love is all that I need
And I want you to stay and be mine, be mine.

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## Now Through MEGATETICS

# YOU CAN LOSE 30, 40, EVEN 50 POUNDS IN LESS THAN A MONTH

## (25 pounds or more the first week)—by absorbing less of the food you eat!*

***—says Ronald R. Romano, D.C.***

Dear Reader:

Never before has it been possible to lose so many pounds, so quickly, and so easily as with a revolutionary new weight-loss program set forth in a new book by Dr. Ronald R. Romano.

The program is called the Megatetic Weight-Reduction Program. It's based on scientific findings on *caloric absorption*—the way your body absorbs the food it consumes.

### The Reason Why Overweight People Are Often The HEALTHIEST People—A Fact Overlooked By Just About Every Diet Until Now

Just about every other diet until now has disregarded the fact that overweight people tend to absorb more of the nutrients and calories from their food than do slender people, says Dr. Romano.

Indeed, in today's society, the fittest (healthiest) individuals are overweight. They digest foods with greater efficiency, whereas many slender people are slender simply because they digest and absorb foods poorly.

Recognizing this simple, scientific fact, Dr. Romano realized that if there were some way by which to make overweight people *less efficient* in digesting and absorbing the calories they consume, this would be a real breakthrough in weight loss. At last, there would be a method by which a person could lose weight quickly and easily, and without the bothersome exercising which normally undermines other diets and causes an inevitable return to obesity.

Thus it developed that Dr. Ronald R. Romano, Director of the Cedars Institute and Polyclinic in Florida, began a search to formulate a weight loss program that would not only take advantage of the decreased-absorption principle, but would overcome these other problems as well.

After intensive research, Dr. Romano discovered that there was a commonplace product which, when used as part of his Megatetic Weight Reduction Program, will dramatically reduce the number of calories absorbed from every meal you eat.

### Now—The Commonplace Product That Keeps You From Absorbing Calories

These tablets are so safe, they're available without prescription in any drugstore. They are so commonplace, they are available under seven familiar brand names. In fact, you may even have some in your medicine cabinet or purse this very moment.

These commonplace tablets which, until now, weren't used for dieting at all—work in two ways to reduce the calories you absorb.

First, they reduce stomach acidity and inactivate the prime digestive enzyme. Second, by neutralizing gastric contents, the stomach is caused to empty sooner than usual. This gives the body less time to act on the food, and thereby reduces the calories you absorb.

By doing this, says Dr. Romano, "These tablets, which are to be used only on a temporary basis, will help you lose pounds and maintain your lowered weight more easily than you believed possible."

### You Will Achieve Slenderness In 30-Days

These tablets became the center of Dr. Romano's dramatic weight loss program, which he termed *Megatetics*. In the Program, he combined the tablets with several other effortless principles which enable you to take in less food, absorb fewer calories—and burn up more of these calories.

"Truly," says Dr. Romano, "you will lose weight and inches faster than you ever dreamed possible."

The result of this "triple powered" Program of (1) consuming less, (2) absorbing less, and (3) burning up more, was a 30-Day Weight Loss Program of such remarkable power, Dr. Romano says...

"It seems incongruous to expect a rapid reversal, and almost immediate slenderness. Yet, this is exactly what the Megatetic Program is capable of...30, 40, even 50 pounds in less than a month—25 pounds or more *the very first week*.

"If, for some reason, you are more than 50 pounds overweight—don't worry. Megatetics will produce a 50-pound weight loss each and every month until you achieve your proper weight.

"You will find Megatetics faster than any other diet or exercise program you've encountered. If somehow you are only 10 pounds above your desirable weight, then Megatetics will have your weight where it belongs in only seven days.

"Incredible? Yes! But true nonetheless. Not only will all those excess pounds melt away, but so will the inches. During the 30-Day Program you may have to buy at least one new wardrobe, and probably two. The fat will disappear so quickly that after one week, your present clothing will hang on you like so much burlap.

"But let's face it—the rapid and enormous reduction in weight and size is only *part* of the benefits of Megatetics. More importantly, you will be able to maintain your new slenderness *for life* with only minimal effort."

### READ THESE THRILLING CASE HISTORIES

**LURLENE McC.** had been grossly overweight ever since the birth of her first child, some 14 years before. She was 38 years old. Her weight was 168 pounds. She had always been successful in losing weight on several previous occasions, but always gained the weight back. During her 30-Day Megatetics Program, Lurlene lost 43 pounds. Today, more than 18 months later, Lurlene is still maintaining her desirable weight. She says, "I don't think I'll ever be fat again."

**LOUISE G.** was a middle-aged housewife. She had been on numerous diets. She had even tried shots and pills, but nothing seemed to have any permanent effect. During her 30-Day Megatetics Program, Louise lost 37 pounds. Since she was extremely overweight, a second month on the Program was called for, during which she lost an additional 35 pounds—a total of 72 pounds in just two months.

She says, "The speed with which I lost weight! I never would have believed I could lose so fast. Over the years, I've tried to diet many times, but always gave up after a short period. If I had to pick the one thing that helped me be successful, I would say it was this: The speed with which the pounds came off. Each day brought me another step closer to where I wanted to be."

**BARBARA R.** was 28 years old and 187 pounds. She had been overweight as long as she could remember. She had tried many different diets and exercises. During her 30-Day Megatetics Program, Barbara lost 43 pounds. During the Program, she gained so much new energy, she painted and redecorated her apartment all by herself. Her new figure, matched with some attractive new clothes, produced a remarkably beautiful young woman.

**JANET T.** was 25 years old, 5'4½" and 154 pounds. When she began her 30-Day Megatetics Program, she was single and worked in the back office of one of the larger law firms. Through the Program, in less than a month, she achieved her weight loss goal. She began to take an interest in clothes and cosmetics. In a few months, the change in Janet's appearance was so great as to be unbelievable. Recently, she wrote a letter to Dr. Romano:

"After losing all that weight, I began to feel good about myself. I wanted to meet people and go out on dates. I began to date one of the junior partners and last month he proposed to me. We're going to be married next month and I want to invite you to the wedding. Without you and your diet program, I'd probably still be working in that back room."

Dr. Romano's new book, which completely describes his remarkably effective weight loss plan, is called: "DR. ROMANO'S MEGATETICS WEIGHT REDUCTION GUIDE"...and it explains, in simple, step-by-step instructions, exactly how to use the principles of reduced absorption to dramatically reduce your weight *without* the use of routine, strenuous exercises.

### TRY IT FOR 30 FULL DAYS AT OUR RISK!

To prove to you how effective this Program really is, you are invited to read this book for 30 full days. See for yourself, without risk or obligation, what Megatetics can do for you!

After 30 days, if you're not totally convinced that this book will deliver everything that it promises, send the book back for a full refund and owe nothing. It's as simple as that!

You have absolutely nothing to lose—except all that weight you've wanted to lose for so long. So mail the No-Risk Coupon today, and start shedding those pounds tomorrow!

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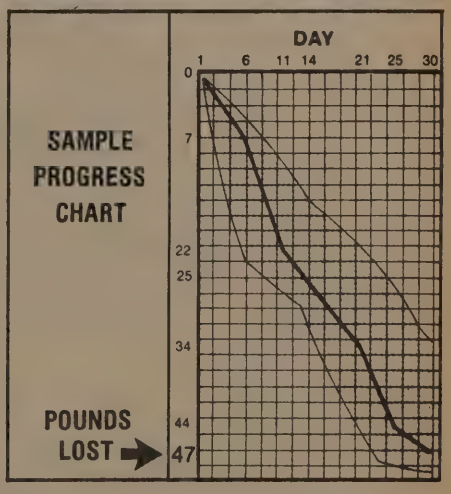
### ABOUT THE AUTHOR

**DR. RONALD R. ROMANO** is currently Director of the Cedars Institute and Polyclinic, Florida. He has gained national recognition over the years and was awarded the National Science Award of the American Chiropractic Association in 1965. He received his Doctorate in Chiropractice at CINY, New York. Dr. Romano has recently received a U.S. Patent for the invention of the Indirect Cumulative Calorimeter (for the determination of the human caloric consumption/utilization ratios).

*The complete Megatetic Program includes other weight reduction measures, but reduction of absorption is the principal unique contribution of Dr. Romano to the solution of this age-old problem.

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## MIDNIGHT WIND

*(As recorded by John Stewart)*

**JOHN STEWART**

**Come on down Miranda**
**Your window's open wide**
**Take a chance on a midnight dance**
**I can see it in your eyes.**

**Come on down Miranda**
**No need to fix your hair**
**Shake the town with the windows down**
**And fly in the midnight air**
**Fly in the midnight air.**

**There are dreams that fly in the midnight wind**
**And souls that cry in the midnight wind**
**And lovers who cry in the midnight wind**
**You and I in the midnight wind.**

**Come on down Miranda**
**You know your time has come**
**Your beauty queens come on so clean**
**But you're missing all the fun**
**Yeah you're missing all the fun.**

**There are dreams that fly in the midnight wind**
**Souls that cry in the midnight wind**
**And lovers who cry in the midnight wind**
**You and I in the midnight wind**
**Midnight wind**
**Midnight wind**
**Midnight wind.**

**There are dreams that fly in the midnight wind**
**Souls that cry in the midnight wind**
**Lovers who cry in the midnight wind**
**You and I in the midnight wind**
**Midnight wind**
**Midnight wind**
**Midnight wind.**

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## MAMA CAN'T BUY YOU LOVE

*(As recorded by Elton John)*

**L. BELL**
**C. JAMES**

**Baby so they give you anything**
**Darlin' all the joy money can bring**
**Baby do they give you happiness**
**Darlin' you're no diff'rent from the rest**
**Oh can't you see that it's love you really need**
**Take my hand and I'll show you what a love could be wo-oe.**

**Mama don't want you**
**Daddy don't want you**
**Give it up baby, baby**
**Mama don't want your love**
**Mama don't want you**
**Daddy don't want you**
**Give it up baby, baby**
**Mama can't buy you love oh.**

**Baby fancy friends show you a smile**
**Darlin' rich relations for awhile**
**Baby I may only give you love**
**Darlin' this ole heart should be enough**
**All I need is a chance to make you mine**
**Let me in and I'll change the way you feel inside**
**Before it's too late.**

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## STRATEGY

*(As recorded by Archie Bell & The Drells)*

**J. WHITEHEAD**
**G. McFADDEN**
**J. COHEN**

**It's up to me to come up with a strategy to make you mine to make you mine**
**Girl why you wanna make me sweat standing there playin' hard to get all the time all the time**
**I said it's up to you to do what I want you to to ease my mind to ease my mind**
**The way you do the things you do makes me have a Jones for you all the time all the time**
**There's no need in teasin' when I know what I need what I need**
**Girl I need you I need you and woman woman woman you need you need me.**

**(Repeat)**

**Girl my body's aching**
**Just to feel the pleasures that you hide that you hide**
**And girl my body's waitin' waitin' waitin' waitin' waitin' to get inside.**

**(Repeat 1st Verse)**

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# How to make others secretly DO YOUR BIDDING with the astonishing power of

# AUTOMATIC MIND COMMAND!

## Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—*you* alone decide when things should start . . . stop . . . change around.

### CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you $1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not *why!*

### FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

### NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . . your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

### INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

**A STRANGER HANDS HIM $500**—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him $500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

**RECEIVES NEEDED CASH QUICKLY!**—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

### HOW TO GET STARTED IN JUST 3 MINUTES!

*Minute #1*—Fill out the No-Risk Coupon and mail it to us.

*Minute #2*—When you receive a package in the mail from us, open it.

*Minute #3*—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

### MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

### YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

### ABOUT THE AUTHOR

**Scott Reed** is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

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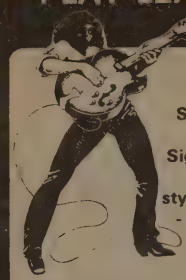

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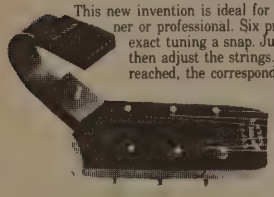

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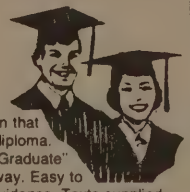

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## ROLENE

*(As recorded by Moon Martin)*

MOON MARTIN

Come on operator gimmie Rolene on my line
She knows what I need to ease a cravin' in my spine
A cheerleader smile
Tijuana style
Your daddy may be judge
Sure know how to nudge.

All right Rolene
All right Rolene
All right Rolene.

Well I've been livin' so white and clean
Jack it's made me mean
I need Rolene's smooth round thigh
It's like a rush to get me high
I give it my best shot
Honey all I got
My name may not be Hud
But I'll show you I'm no dud.

You know my baby's love
Just like a sweet velvet glove
Honey crack that whip
Ya make me bite my lip.

(Repeat chorus)

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## GET A MOVE ON

*(As recorded by Eddie Money)*

E. MONEY
P. COLLINS
L. CHIATE

Ba da ba da ba da ba da
Ba da ba da ba da ba da

Ain't had enough
How long has it been
Love to crank up this 'ol engine but I got nothin' to put in it
Honey what's money
Don't make me laugh
Money got funny it's a thing of the past.

Ba da ba da ba da ba da
Ba da ba da ba da ba da

Hurry up and get on up
I just can't seem to get enough
Grab your coat get on my bike
We're gonna leave here tonight
We're gonna leave tonight.

So come on come on get a move on
Come on come on get a move on
If'n we stay here we're just gonna fight
We could be happy the rest of our life
You keep me waiting when I wanna go
Oh oh oh oh oh oh.

Who's that chick
What's her name
Well she sang so sweet and she sang so low
Doesn't anybody know
Does anybody know but me.

Who can remember if you don't hear it no more
Someone don't play it you forget it for sure
I can't take it no more
I can't take it no more.

(Repeat chorus)

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## THEN YOU CAN TELL ME GOODBYE

*(As recorded by Toby Beau)*

JOHN D. LOUDERMILK

Kiss me each morning for a million years
Hold me each evening by your side
Tell me you love me for a million years
Then if it don't work out
Then if it don't work out
Then you can tell me goodbye.

Sweeten my coffee with a morning kiss
Soften my dreams with your sigh
After you've loved me for a million years
Then if it don't work out
Then if it don't work out
Then you can tell me goodbye.

If you must go I won't grieve
If you just wait a life time before you leave
If you must go I won't say no
Just so we can say that we tried
Tell me you love me for a million years
Then if it don't work out
Then if it don't work out
Then you can tell my goodbye.

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## GOOD NEWS FOR THOSE WHO BELIEVE!

# HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

**Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others ... and much more! For example:**

**These words could bring you a vast fortune . .** *more riches* than you ever dreamed of:

**"D----- J----- W--- N-- T----- I- M- L---."**

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded $150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from $10,000 to a million dollars, and *say this Mystic Chant!*

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort, world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

### Your Questions About Mystic Chants Answered

**Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?**

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

**Q. Must these Chants be memorized?**

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

**Q. Are these Chants hard to read?**

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

**Q. Are these Chants Black Magic or White Magic?**

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y-- k--- I l-- y--." Within a few days her husband pleaded with her to take him back.

**Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?**

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

**Q. Are these Chants dangerous?**

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

**Q. Time is running out for me. Can these Mystic Chants find me a husband?**

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

**Q. I've only an eighth grade education. Will Mystic Chants work for me?**

A. Certainly. You need no special education or experience. Anyone can use them.

**Q. When is it best to use Mystic Chants?**

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

### We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract $150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

### Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

**FINDS ENCHANTED LOVE.** Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n-- p----- u------- l---." Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

**CHANTS UNITE HIS FAMILY.** After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n-- b---- t-- m--- o- p--- h--- p-------." In a few days his wife and son returned, and swore that they would live a different life!

**CHANTS LESSEN SICKNESS.** Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

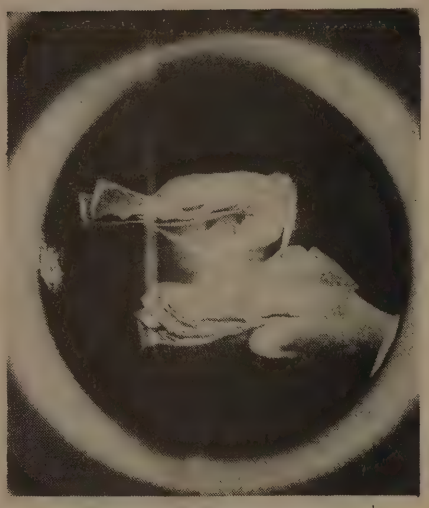
**CHANTS BRING SUCCESS.** A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o-- w--- c----- p---- a-- c-- s--- a-- p-------" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

**CHANTS FOR PAINS.** A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n-- i------ m- m--- a-- b--- c---- w--- t-- p------- p------ o- r------ g--- h-----" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

**CHANTS FOR HIDDEN TREASURE.** An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found $15,000! You too can use the Chant on page 126.

**CHANTS FOR OPERATIONS.** A woman needed $1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w--- t-- s-- o- o-- t------- d------ s- I c-- p-- t-- s------." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

**CHANTS FOR LUCK.** One man playing dice at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.



Try this Chant for Riches (see page 53) without risking a penny. See details below.

### These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives . . . Making a fortune in the stock market . . . Treating migraine headaches . . . Becoming a famous writer . . . Beauty . . . Getting a beautiful wife . . . Projecting your astral self to distant places . . . Achieving success in your own business . . . or anything else!

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That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, *whatever!*

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## I KNOW A HEARTACHE WHEN I SEE ONE

*(As recorded by Jennifer Warnes)*

R. BOURKE
K. CHATER
C. BLACK

Look at who the wind's blowin' up the road
Shining like the northern star
Actin' like the answer to all my prayers
But baby I know what you really are.

So don't you knock on my door
I won't be home any more
You can find me out walking in the sun
Oh you hide it so well
It isn't easy to tell
But I know a heartache when I see one.

There was a time I was a true believer
Your love was the only way
Well you can save all the sweet-talkin' for some other fool
Only a fool would believe what you say.

(Repeat chorus)

Time is the teacher
It's taught me well
The loser is the one who cries
And when you've cried like a baby
And you've felt like hell
You know the devil by the look in his eyes.

(Repeat chorus)

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## DEPENDIN' ON YOU

*(As recorded by The Dooble Brothers)*

PATRICK SIMMONS
MICHAEL McDONALD

When I was so low
You were there to lift me up
Well, there's one thing that I know for sure
You're gonna win life's lovin' cup.

Darlin', you're always there at my rescue
(Dependin' on you)
Darlin', you're always there by my side
(You're always there by my side)
Darlin', you're always there at my rescue.

And when I get too high
You are there to cool me down
So fine, someone to turn to
Keepin' my feet on the ground.

Dependin' on you
Darlin' you're always there at my rescue
(Dependin' on you)
Darlin' you're always there by my side
(You're always there by my side)
Darlin' you're always there at my rescue.

I just keep dependin' on you
Someone to turn to
Keepin' my feet on the ground
So fine
I just keep dependin' on you
Someone to turn to
Keepin' my feet on the ground
So fine.

Darlin' you're always there at my rescue
Darlin' you're always there by my side.

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## I DO LOVE YOU

*(As recorded by G.Q.)*

BILLY STEWART

I do love you
But it's all right
I do love you oh yes I do girl
Oh I love you so my love my baby
Yeah little darling I said I love you so
Right now, never gonna let you go
Pretty little baby

I want you to try to understand
That I want to be your loving man
My baby love me so
I don't want you to go no no
Why won't you listen to me
I beg you on my bending knees.

Oh my love I prayed for your love
would-a come to me a some day
Because our love is bad now
It's about to drive me mad girl.

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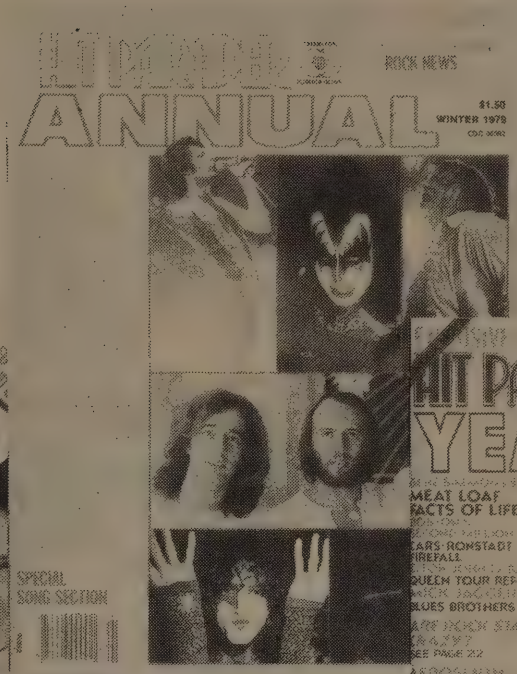
# BACK ISSUES

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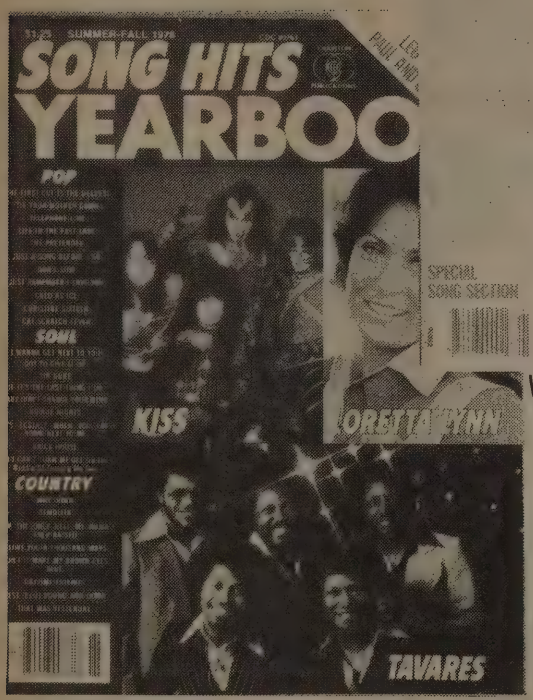


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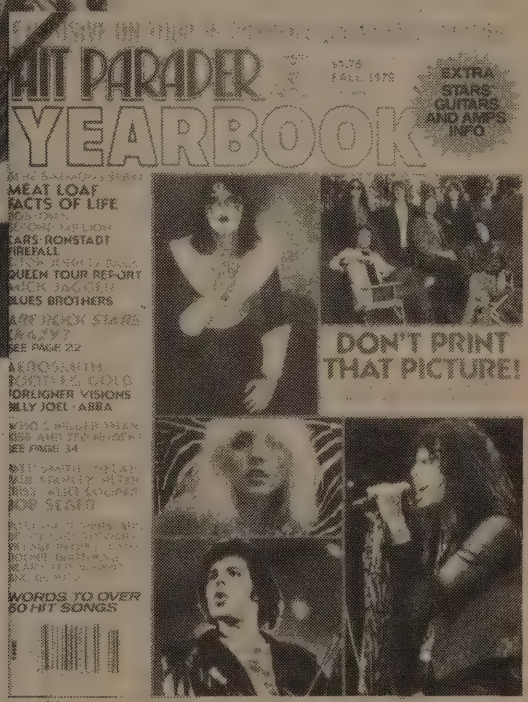


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## COME AND GO WITH ME

*(As recorded by Teddy Pendergrass)*

K. GAMBLE
L. HUFF

Come on and go with me
Come on over to my place
I don't feel like being lonely tonight
I want some company and you look like you're just my type
You're the kind whose spirits are running free
Let's take a sip of some cold cold wine and dance to the music nice and slow.

Come on and go with me
Come on over to my place
You look like you're just bored to death and you want to get away from the noisy crowd
Let's go where it's nice and quiet where there's nobody else around
Let's sit by a cozy lit fire and we can be each other's company.

Come on and go with me
Come on over to my place
You look like you're just bored to death and you want to get away from the noisy crowd
Let's go where it's nice and quiet where there's nobody else around
My car's outside we can leave right now
That's if you are ready to go.

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## STREET LIFE

*(As recorded by Crusadors)*

WILL JENNINGS
JOE SAMPLE

I still hang around
Neither lost nor found
Hear the lonely sound of music in the night
Nights are always bright
That's all that's left for me.

Street life because there's no place I can go
Street life it's the only life I know
Street life and there's a thousand parts to play
Street life until you play your life away.

You let the people see just who you wanna be
And every night you shine just like a superstar
That's how the life is played
A ten-cent masquerade
You dress you walk you talk
You're who you think you are.

Street life you run away from time
Street life for a nickel or a dime
Street life but you better not get old
Street life or you're gonna feel the cold.

There's always love for sale
A grown-up fairy tale Prince Charming always smiles behind a silver spoon
And if you keep it young your song is always sung
Your love will pay your way beneath the silver moon.

Street life street life street life oh street life
I'll play the street life because there's no place I can go
Street life it's the only life I know
Street life and there's a thousand parts to play
Street life until you plan your life away oh.

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## WHY LEAVE US ALONE

*(As recorded by Five Special)*

RON BANKS
EDWARD A. GREEN
RAYMOND JOHNSON

Understandin' and trustin' is what our love is built on
So won't you at least try to respect what we're about?

Why leave us alone
Why break up our home
Why leave us alone
Why break up our happy home.

These changes that you're bringin'
I can't adjust to so quickly
I want to at least try to reach you.

I need you so badly
I want you so, baby
We got children and our love and your love.

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## TOTALLY HOT

*(As recorded by Olivia Newton-John)*

JOHN FARRAR

I want you
But takin' it easy ain't an easy thing to do
And I want you, want you
You must know
'Cause baby I can't begin to keep it in
My love is so hot, totally hot
You got to me
Baby, baby so hot, totally hot
You got to me
Gimme what-cha got
Ready or not
My love is totally hot.

I'm burnin' up ooo
And if my momma could read my mind
She'd lock me up
And I'm burnin', burnin'
You must know
'Cause baby when you're around I come unwound
My love's so hot, totally hot
You got to me
Baby, baby so hot, totally hot
You got in me
Gimme what-cha got
Ready or not
My love is totally hot
Play the game and let me do the same
And we're gonna get along, gonna get along
Gonna get along fine.

Watchin' out for my heart
But when I am near you
Near you ain't no place to start
No no no no
Takin' it slow
Whenever I cross your trail my brakes just fail
My love's so hot, totally hot
You got to me
Baby baby so hot, totally hot
You got to me
Gimme what-cha got
Ready or not
My love is totally hot.

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# ROCK & ROLL HOTLINE

## HOT SUMMER STUFF

Back at the turn of the decade, Donna Summer left her hometown of Boston, U.S.A., to go to Munich, Germany where she appeared in the international touring company of "Hair". After the show moved on, Donna decided to stay. She learned to speak German and appeared in other plays. Then record producers Giorgio Moroder and Peter Bellotte discovered her when she was singing backup vocals for a session at Musicland Studios. The result was a string of hits for her in Germany and throughout Europe that included "Lady Of The Night" and "Love To Love You Baby".

"Love To Love You Baby" crossed the Atlantic and began to heat up discos from coast to coast. Donna Summer wasn't far behind. Since then she's blazed her way to the top with a string of hits, movie roles, and in-person concerts. Her most recent successes include "Hot Stuff", which features Jeff Baxter on the guitar solo, and plans for more movie roles as well as taking a new show out for a cross-country tour.

**She's blazed her way to the top with a string of hits, movie roles and in-person concerts.**

**"Most girls ... most artists for that matter, aren't real secure."**

## RICKIE LEE JONES, $10 FOR FOUR SETS

Rickie Lee Jones pretends she's an enigma. The word is that she's not giving any interviews "at this time" and even her record company says they don't know too much about her, except that she's twenty four years old, she's from Chicago, her grandfather was a one legged dancer in vaudeville, and when she moved to Los Angeles a couple of years ago she played bars that pay about $10 per four sets.

"Most girls ... most artists for that matter, aren't real secure," Rickie Lee was heard to say recently. "They walk into a situation and they don't really direct; the producers direct. So you don't really have that collaboration, that involvement. It's very unusual for someone to get this much support. Now that I know that I won't have to fight to make these songs heard, I feel a lot more confident about writing and performing my music."

As for her music, RLJ says her songs are "pretty eclectic". "They're written on an acoustic guitar and some of them have an r&b feel. Others have a jazz base, and it's kind of young, it's kid, but it's really sensitive in a lot of ways..."

Rickie laughs, or says she's "gotta laugh" when people compare her to other singers and writers. "My music is personal. I think that's what — if anything — will make it noticed."

# JAMES BROWN IS THE ORIGINAL DISCO MAN

**"I'm not bragging, I'm just the best because I know what I'm doing. There might be people who could beat me performing if they knew how..."**

"I can walk onstage and I know everything to do to turn the audience on. I'm just the best at what I'm doing. And I thank God that I am the best because it's God's help that makes me the best. I'm not bragging, I'm just the best because I know what I'm doing. There might be people who could beat me performing if they knew how ... In the meantime, today — I have no competition."

So speaks James Brother #1, Godfather of Soul — take your pick. James Brown has been performing for over 20 years; at 47, he's still going strong.

Recording on the King label with the Fabulous Flames, Brown had his first hit in 1956 with "Please, Please, Please." In the mid-sixties James changed labels, moving to Smash where he was given the opportunity to do it his way. The result was "Out Of Sight." Not only did it score big on both the r&b and pop charts, but it brought him to the attention of rock audiences, as groups like The Who began recording his material, and lead singers began imitating his funky style.

Brown dominated the sixties; first with the disco "I Got You" and "Ain't That A Groove" to name a few, and later with his 'message' songs — such as the famous "Say It Loud (I'm Black And I'm Proud)".

But in the mid-seventies, while his record sales and popularity remained high, his influence began to wane.

Now, James Brown has a hot new lp on Polydor *(The Original Disco Man)*, and a charted single, "It's Too Funky In Here." But don't think of this as a 'comeback,' cause according to the man himself, he's never been away.

"I didn't change," said Brown, sitting in Polydor's executive New York offices. "It's just them coming back to themselves. True recognition is beginning to take place on James Brown, and the fact that I am the top entertainer in the world is coming about.

"*The Original Disco Man* is starting to do it, but we had to do it with a company like Polydor who's big enough to de-

mand true recognition.

"My show is more professional, more dynamic, high energy than any show in the business," he added, "and I work hard. I believe in sweating for the people.

"These acts now are very sad, they can't perform. I'm not going to talk about nobody else, I'm just letting you know that nobody is doing anything, and that I'm coming back to do theaters again and put on good shows. A lot of people can't perform in theaters ... they don't want to hit on time and they don't want to go out onstage without smoking a joint. That don't go in the theaters; you have to be neat, correct, clean, decent — do a job and do it professional.

"Until I get back out there and start it again it's not going to happen cause these kids are lost. They all walk on the stage with different outfits on. Who wants to see somebody do that? That's nothing. What makes them so great that you want to see them without uniforms on?"

For those of you who haven't had the opportunity to see James in action, when he says uniforms — he means uniforms. And those uniforms (which he designs) are really fabulous — from his trademark cape all the way down to his shoes.

But that's only part of the picture. What really stands out about James Brown is the effect he's had on so many millions of people throughout the world, and although few people would describe him as modest, James is humble when he talks about his special qualities.

"I can't pat myself on the shoulder," he says, "it's just I never forgot. I realize what I come from and I've never gotten away from it. The man who never left his people — and my people are the people that made me ... regardless of race, creed or color.

"I figure the only way was to relate and communicate and remember who you were, still be involved with the people where you really come from. That way you'll always be in tune with yourself, you work one to one with the regular people and you remain regular yourself. That's what it is.

"I can go out in the ghetto and do anything I want and other artists can't even get out of the car. They never came back and if they come back now, they may get mugged. And they know that."

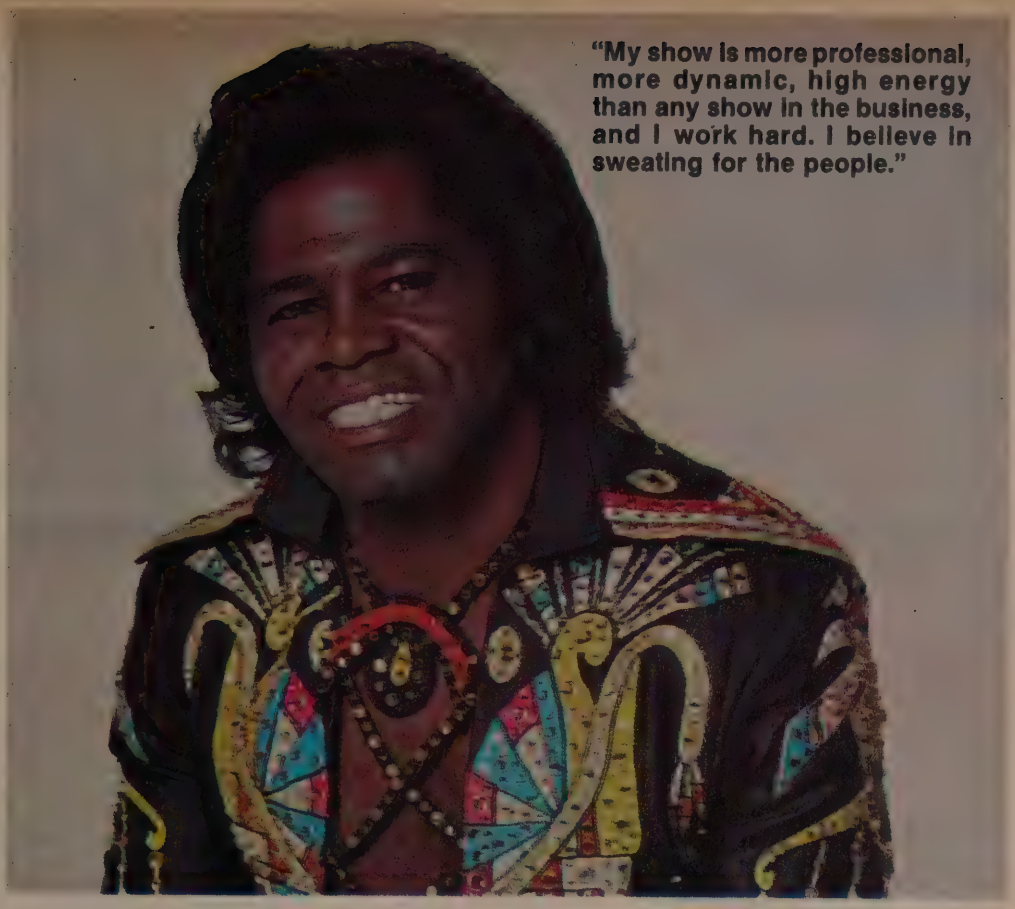
*The Original Disco Man* was produced by Brad Shapiro, and it marks the first time that Brown isn't producing himself. "I think Brad can do a better job with James Brown than James Brown will do with himself cause he's looking at me and I can't look at myself. He can tell me what's wrong with me..." But that doesn't mean James Brown has given up producing; he produced his band, the JB's lp which he feels is "equally as good" and he's also made a record with P/Funk's George Clinton and Bootsy Collins (a former member of the JBs), that hasn't been released as of this writing due to contractual difficulties.

"I produced George Clinton and Bootsy on a record called 'Go For Your Funk' last winter," says Brown, "It's terrific.

"They're working on it now, cause they don't have the contracts like I do ... There's no problem with me. Me and my company, we're for it and I own 50% of it but they can't get it across. It would help them and enhance their career a lot if they could get that done because it would put them on another level...

"I feel they should do it in a hurry cause when you look at the charts and don't see your name you've got to do something fast," he adds. "And they need to be on the charts, everybody needs to be on the charts, Sinatra needs to be on the charts. Everybody. It means that you're out there."

Would James Brown be interested in doing a 'supertour' with other top-notch performers?



**"My show is more professional, more dynamic, high energy than any show in the business, and I work hard. I believe in sweating for the people."**

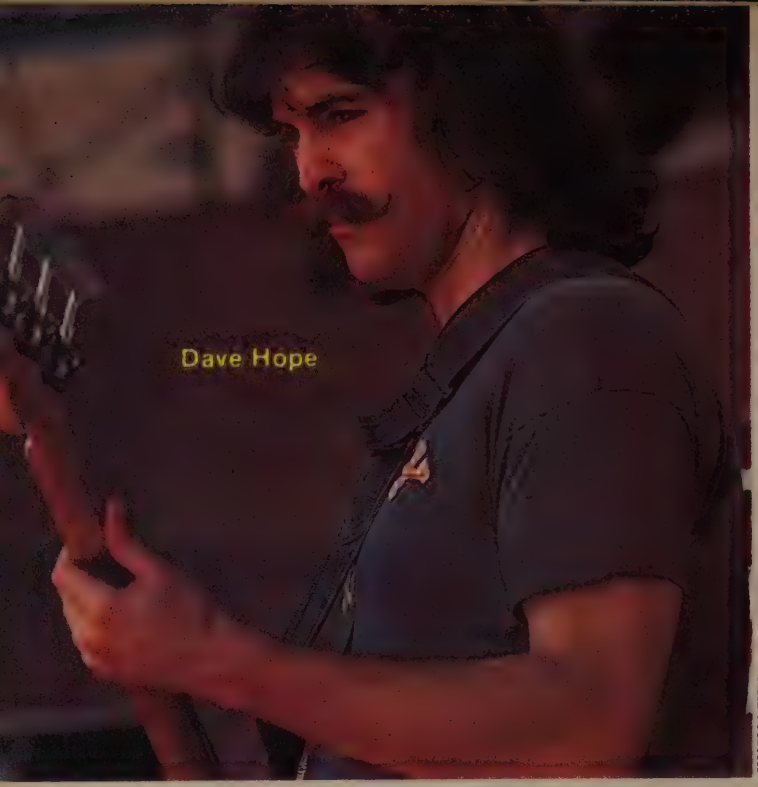
"I'd love to go out but who's going to go out with me?" he asks. "They're scared, very afraid. I know more things than they do and I'm more active than them and I dance harder than them. They can't hold a light to me...

"Everything I'm doing is me, my trademark. Not that I'm greater than other people, I was just there first. That's what I've been doing the last 25 years. How are you going to beat me at doing what I'm noted for?"□

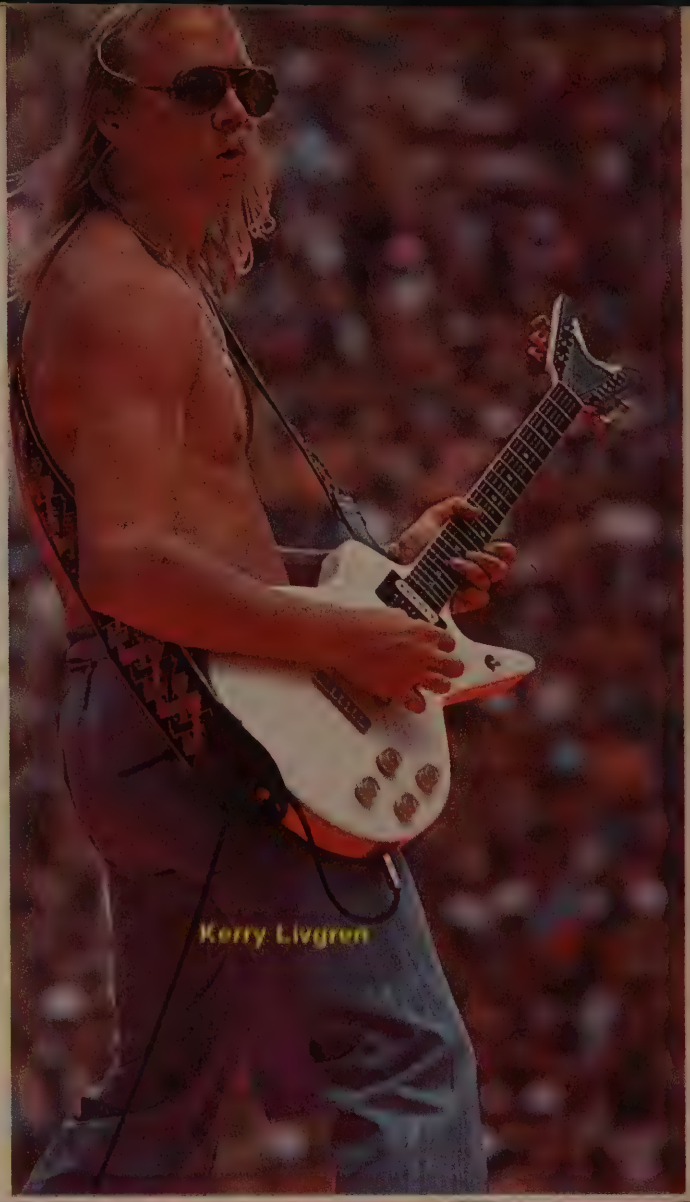
## ROCK ACTION

Bob Gruen

**CAPTION** **Shirt's lead singer and star of the movie "Hair", Annie Golden, arrives at the Cannes Film Festival. Despite the lure of Hollywood, Annie's sticking to The Shirts and the band continues to build their following.**




Neal Preston




Neal Preston

## KANSAS

(continued from page 8)

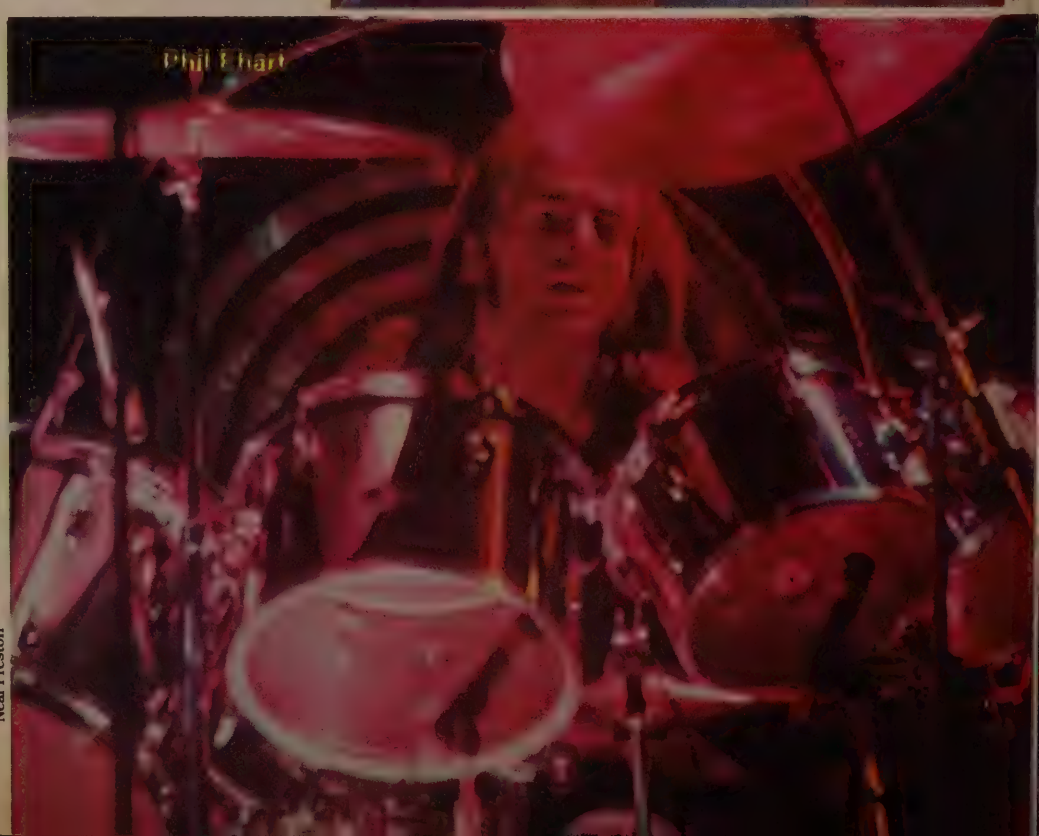
doesn't make me angry anymore. It did for awhile, because we were being classified with people like Yes and Genesis — but what are you going to do? You have to describe the music to someone who's never heard it before so you have to pick out groups that resemble and sound alike...

"I think we've expanded into other classifications and that really keeps the group interested in each other and keeps the people interested in the group. When that happens, nobody gets stale and everyone's ideas keep flowing."

Since their 4th album *(Leftoverture)*, the sales figures have been impressive. Naturally, Kansas wants to continue that record and do even better. "You never try to regress," says Steve, "we're definitely aware of the pressure to try and do better. We're a very tight group as far as getting things together and just by the fact of us coming to a halt for ten days of dry dress rehearsal in front of nobody with full stage, full lights, full sound, full effects — it's proof that we do care about what we've sounded like in the past and we do want to make at least that good of an impression, if not better, this time around. You take certain precautions to make sure that you don't disappoint people and so they go away saying 'Well, god — I saw them two years ago, they were just great, now they're all burned out...' You want people to be excited about your music and your performances."

Although Steve feels that Kansas is constantly maturing, I ask if the group feels restricted by what their fans have come to expect.

"Oh yeah, kinda. Nooo — in a way yes and in a way no because in a way we're always going to be Kansas. No matter how we change it's always going to sound like Kerry's songs and it's always going to sound like my songs. Even though we branch out and use different techniques and




Neal Preston

Rich Williams

**"In the past we've always been kind of oblivious to the charts and single action... For the first three albums we were in the red and we knew you can't function as a band if you stay in the red."**

methods, basically it's just still going to boil down to how the song was written and what instruments are used. That pretty much stays the same. It's the feel of the songs and what they're about that will change a little bit here and there...

"We don't feel like we cater to our fans to any large degree. We are happy to have such a very large cult following. I think Kansas is the biggest cult band there is right now, ha ha ha."

Cult?

"If we had a #1 album I don't think we'd be a cult group anymore," he says. "If our picture was on the front of *Rolling Stone* as opposed to Blondie's picture on *Rolling Stone*, how many copies would that magazine sell? It's going to be divided in half cause who knows our faces?"

Does that bother him?

"A little. It used to," he says. "But I'd say this — as long as the people appreciate our music it doesn't really matter if people recognize me or not. It's nice to have people come up to you and say 'I know who you are and will you sign an autograph.' I like that and I think the whole group likes it because it's a little icing on the cake. Once in awhile it gets a little nerve-wracking when they call you up in the middle of the night...

"People think you're onstage all the time — it doesn't matter if you're in your hotel room, you're still a 'Star' — but that isn't the way we look at it. We don't walk around with our noses up in the air. A whole bunch of magazines have tried to make us that way ... too many music critics try to involve particular people's taste, particular people's personalities offstage as applying to onstage and it don't work like that. It just doesn't work like that, I don't think.

"As far as we're concerned, when we're offstage the light goes off — we try to become 'normal' again. We're no prima donnas..."□

## Kansas' Vet Vette

**Kansas may be selling out with the fastest selling platinum album in their history, but guitars and amps aren't the only thing that are close to the boys hearts. Kansas' Phil Ehart, for instance is an auto buff. Phil likes to restore old Corvettes. In the photos he poses with two of his restored vintage Corvettes. The black 1954 model on right has already won him an auto show trophy as well, no doubt, the 1959 white model on the right.**

(continued from page 36)

only sort of reservation I had. I had to ask myself very seriously what I was getting into. If I couldn't have put a big slice of my own individual kind of thing into it, I really wouldn't have bothered no matter what anybody says. I mean I get accused a lot of times of people saying well sure you'd have taken it just for the money or something. But in truth that's not there because I'm a musician first and foremost. And I have to feel comfortable before I can do something."

Laurence also had to decide what joining Wings would mean to him. After all he was a highly successful guitarist who'd done everything from playing on rock records to James Bond movie soundtracks. Laurence says that being in a band like Wings is a "different feeling" for him. "It's very exciting," he adds. "But at the same time you've got to really work to get up there, especially working with Paul. Because it's very easy with that much space in the studio to kind of think well I'll wait to see how it develops, and then maybe I'll kind of contribute my bit. You've got to just time it right and everything — otherwise Paul will turn around and say I think I can do this. Because he can. So you've kind of got to get up there and get better at it. The weird thing was that a lot of the good stuff actually happened very fast. Although there's like unlimited studio time. Like the solo on 'To You' took twenty minutes to do. The solo on 'Goodnight Tonight', the acoustic solo was the first take, I think. 'Baby's Request' was actually recorded as a demo for the Mills Brothers, so that was only about second or third take and that was all live as well.

"So, although there's like unlimited time, a lot of the time it happens very quickly. I'm a great believer in the kind of spontaneous thing being the right thing."

Recording *Back To The Egg* was a rewarding experience for both Laurence and Steve. It was also unique.

"When we started the album, we were up in the highlands of Scotland," says Steve. "You get used to all that open space, and going into a city immediately afterwards sort of cramps your style a bit, in some respects. People say to us, well, it's okay for you, you've got so much money you can do what you like, record where you like. But the truth is that it works out about the same price, if you're talking about costs to record, in the castle as it does to record in a top London studio."

Steve and Laurence both agree that recording in Lympne Castle was an experience. Steve explains: "The actual room in the castle that we used mostly was smaller than the studio we use in London. We took in a lot of screens and padding and blankets and hung them everywhere. Test tapes that we brought in from EMI showed that a lot of areas in the castle had really superior studio quality. I think the location a lot of times reflects the music. Just the feel you get from the place. It's nice to be able to walk out after a really hectic six hour session and sit on the balcony and look over the sea as opposed to lurching out into the taxi fumes."

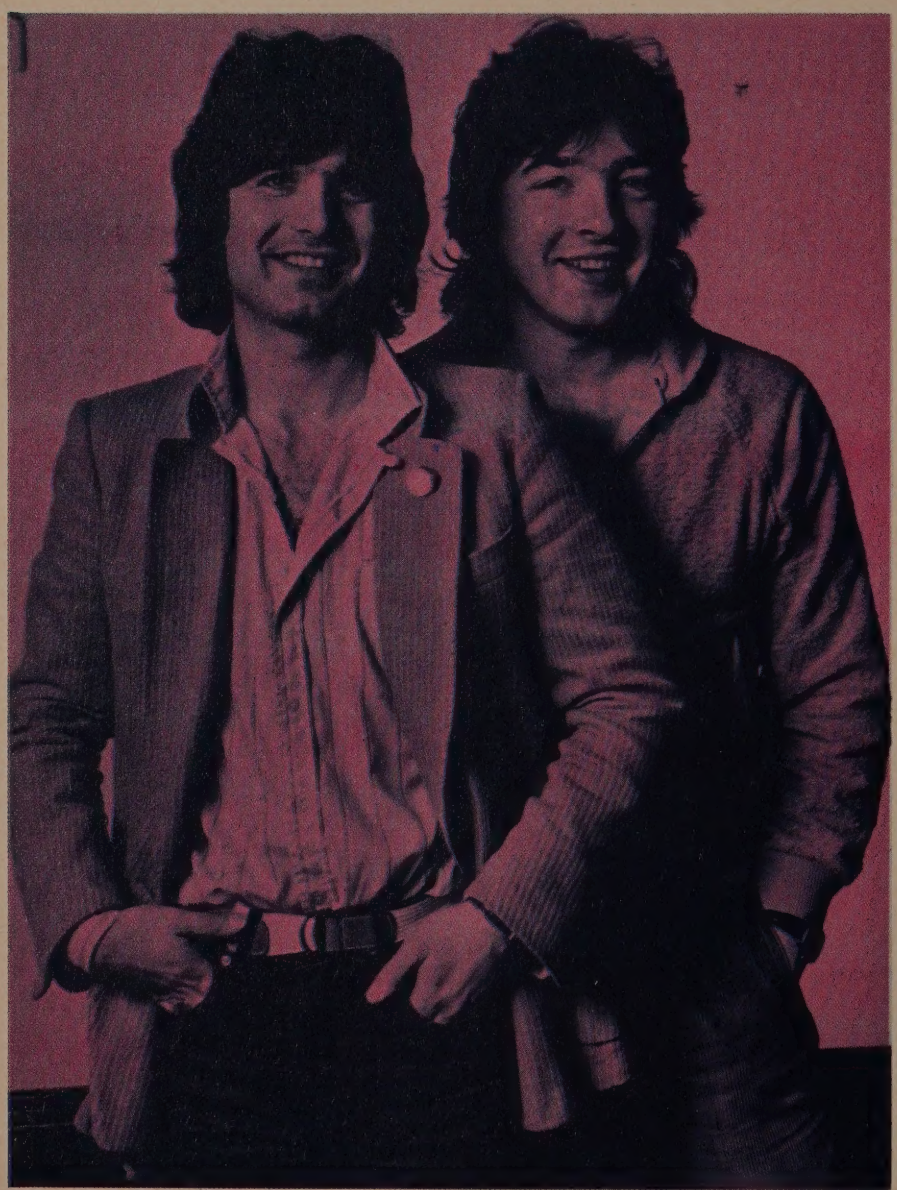
The McCartney-Wings recording technique depended on the songs, Steve says. "We take a song and we kick it around for days maybe, and try it every way. We approach it as a rock song, as a reggae song, as a waltz, just looning with the thing. Eventually we set upon the one that works best. Most of the tracks were laid down live. In fact, most of the backing tracks were recorded as a band with all of us playing our respective instruments. On occasion though, Paul would play piano and Denny would play bass. Sometimes songs were put down without drums, and I'd play drums later."

With *Back To The Egg* recorded, the new Wings is preparing for live appearances. Laurence comments, "The thing is that we haven't really done any gigs yet. As a band we've done a lot of rehearsal, and we've played in front of people in various circumstances, but we haven't actually done any major concerts." For Laurence stepping out onto the stage will mean a change in his playing technique. "My technique has been changing, but so has my personality," he adds.

Steve and Laurence are looking forward to their first tour with the new Wings band. Says Steve: "We're heading off in September to finally dress the thing up a bit. We've done a fair amount of rehearsal, where we've sort of kicked a lot of songs around. It's starting to take shape, we'll use September to tighten the whole thing up, and we should be playing the first shows in October in the UK and Europe probably. But it's very flexible. I think it will probably be spring before it happens in the States."

Steve gives some indication of the songs for the tour. "We've knocked a few of the earlier Wings songs into shape. We're also working on some of Denny's past songs, which weren't recorded with Wings but never the less were great songs. I mean the whole thing's really flexible. We've rehearsed so many times, we really want to get into a state where we can play what we want when we feel like it. So we know virtually all the material and we can just draw upon it and change the set as we feel."

The new Wings works on their upcoming shows about five days a week according to Steve. "We work really hard, believe you me. I think we work probably harder than a lot of bands in the same league. We enjoy it, basically. That's why we do it. We spend some days just sitting around playing Elvis and Buddy Holly songs. It's just how the mood goes. But it's all playing you know, it just helps your chops all the time."□



**New Wings, Laurence Juber (left) and Steve Holly ...**

# ROCK 'N' ROLL

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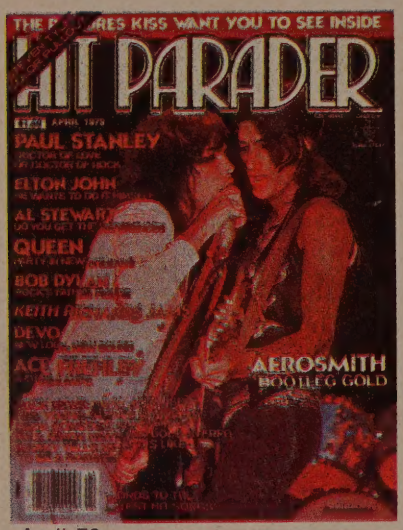


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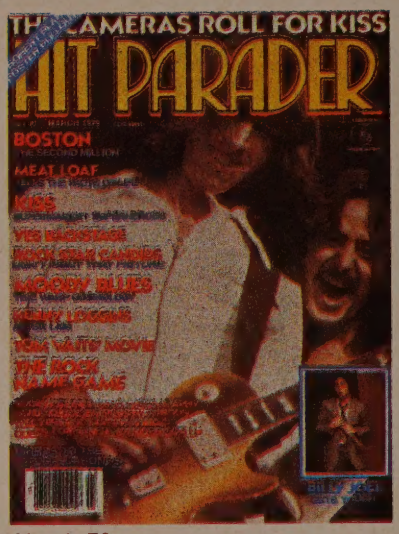


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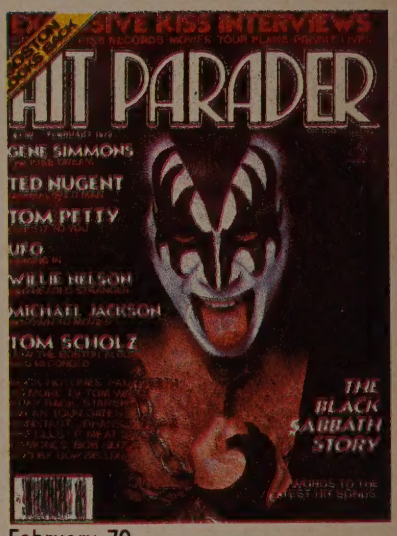


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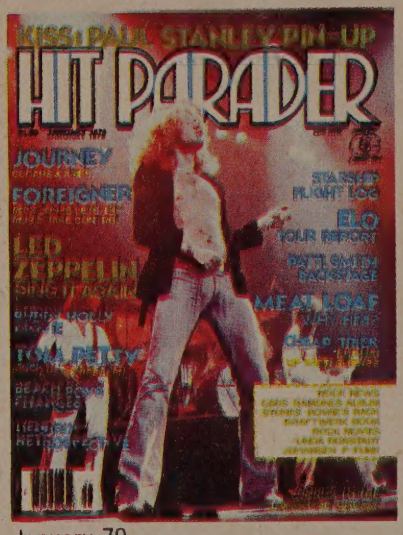


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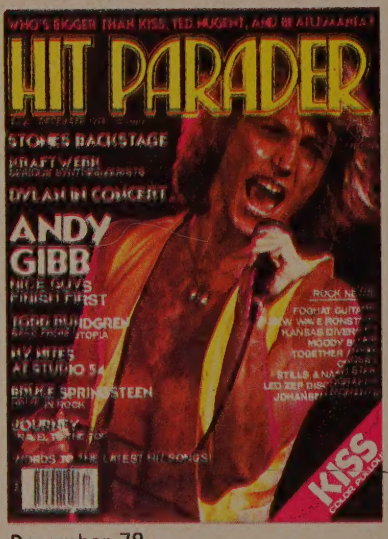


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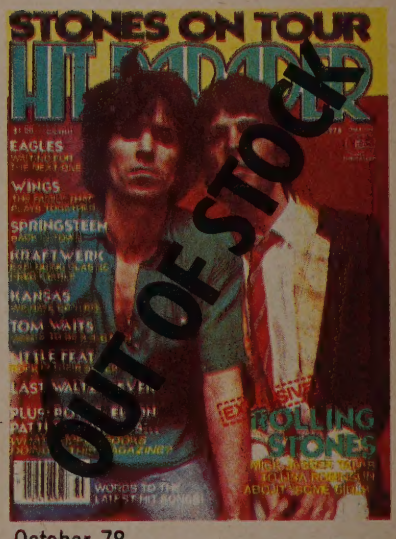


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- David Bowie - Hero To Go

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- Fleetwood Mac - Platinum Payoff
- Meat Loaf Fever
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- Aerosmith - LP Retrospective
- Television - New Sounds From The Twilight Zone

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- Boz Scaggs
- Meat Loaf

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- The Babys: Interview With Michael Corby

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